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HOUSE BEAUTIFUL
July 1984

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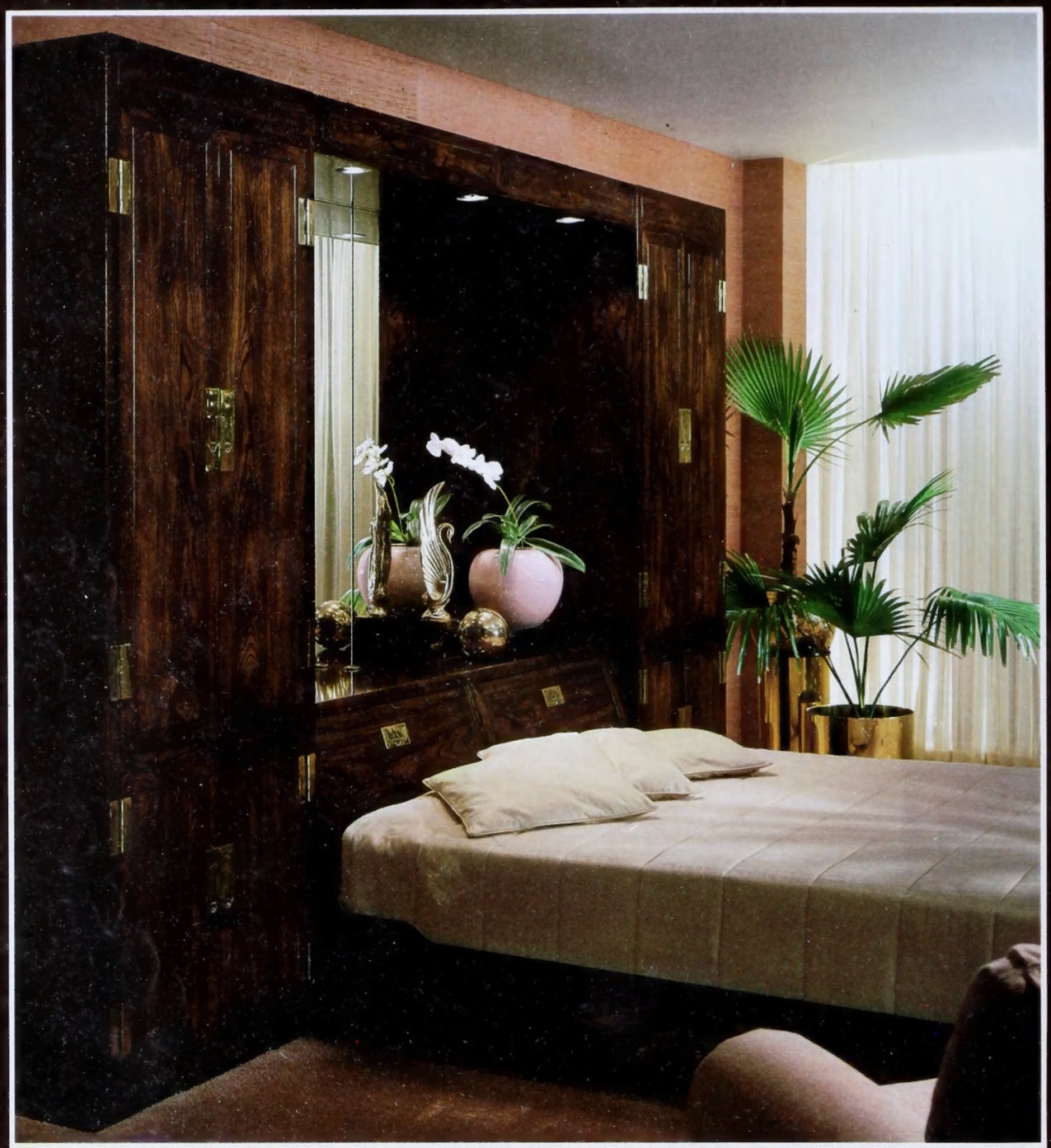


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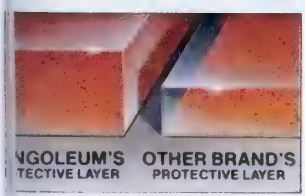
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On the cover: An old porch with a sunny southern exposure became an asset to designer Lyn Peterson's kitchen. By glassing in the back porch she brought in sunlight; by adding a skylight to the ceiling, she brought in even more. Today the room functions for cooking, dining and relaxing with her family. This is just one of the seven beauties featured in our annual July roundup of fabulous, organized-down-to-the-last-inch kitchens. This year we also emphasize kitchen islands. *(Turn to pages 51 to 65 for more delicious results.)* Photograph by William P. Steele.

HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres.; Harvey L. Lipton, V-Pres. & Secretary. Hearst Magazines Div.: Gilbert C. Maurer, Pres.; K. Robert Brink, Executive V-Pres., Gen. Manager; Raymond J. Petersen, Executive V-Pres.; Thomas J. Hughes, V-Pres. & Resident Controller; William S. Campbell, V-Pres., Dir. of Circulation; D. Claeys Bahrenburg, V-Pres. for House Beautiful. © 1984 by The Hearst Corporation, all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Home Remodeling, House and Plans, and Good Buys. Second-class postage paid at New York, N.Y., and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A.

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THINKING ALOUD

IN A TIME OF CONFUSING TRENDS—HIGH-TECH, SOFT-TECH, THROW-AWAY CHIC AND ANYTHING GOES—HOW DO YOU SIFT THROUGH IT ALL TO FIND A DECORATING LOOK THAT FITS YOUR LIFESTYLE?



One of the predictable rituals of fashion is the spectacle of new designs from Paris, London and Milan. The costumes of the models on parade are guaranteed to be irreverent and outrageous. Yet usually at least one idea per collection features a look that captures the public's fancy and, before long, a part of what was outrageous becomes a fashion we feel is the style we've been looking for.

And so it is with decorating, though the phenomenon has a slower momentum. Amid the parade of new ideas there are dozens of confusing terms and looks. If you listen to what the design gurus say, you will hear talk of "throw-away chic." This is decorating that tries to look as if it hasn't been done by a very trendy designer. Then there are buzz words such as "high-tech" and "soft-tech." And designers who are neo- versus post post-modernist. Today's newest looks include columns which stop a foot short of the ceiling or are minutely underscaled for the elements they are supposed to support. This is known as an ironic wit. If such wit playfully repeats what another contemporary architect has done, it's known as ironic reference. Tom Wolfe, the much-quoted author of *From Bauhaus to Our House,* has a better term for it: "The Big Wink," architects playing little tricks on each other.

Though some of these ideas may seem outrageous, trying them on is a good exercise and a useful experiment to help get us to the next step in design evolution. It gives us a chance to grow and accept or reject what feels right for us now.

I may not be able to agree with those who say that it is no longer chic to strive for beauty, or with those who talk about "pleasingly decayed" or partly rundown rooms and the "elegance of imperfection." But the new rule-breaking mix of different periods in the same room is a welcome influence. We thought we'd never be seeing the furniture of the '50s again, but like clothing styles, it's reappeared anew, perhaps combined with French Regency and maybe a Bauhaus lamp. Depending on one's individual tastes, it works.

And that, as we've been saying for some time, is what it's all about. The '80s is the decade of the individual, and her choice reigns supreme. We're in an era where rules can be broken, where no one look dominates and all options are open. If we have the courage of our convictions, then style can be ours.

But that kind of courage isn't easy for most of us . . . we need a little enlightened support. And that's what House Beautiful offers. Our editors do their homework and are very much aware of all the new-wave and old-wave trends cross-teching each other. But you won't find us advocating the extremes. Instead we like to deal with the creative challenge that's behind these trends and offer ideas that can be tailored to your own style. We want to show you when too much mixing isn't a match and how to make the elements of styles you love work together. It's down-to-earth guidance at a whirlwind time when anything goes—sometimes as quickly as it came.

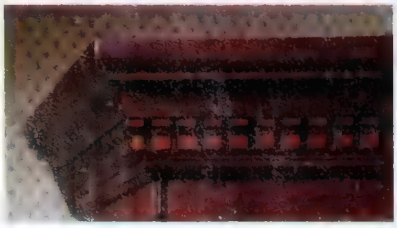
Just as the fantasy world of high couture is interpreted by clothing manufacturers and ultimately becomes the styles we try on and enjoy, so House Beautiful interprets the array of new terminologies and design ideas to fit real-life homes and real-life situations.

I find our readers believe more in evolution than revolution. They aren't going to turn their backs on tastes and styles that have been their choice and their pleasure for many years. But there's also a willingness to listen and to change, providing that change ends up as an expression of personal aesthetics and enhances our lives.■

JoAnn Barwick

JoAnn Barwick
Editor

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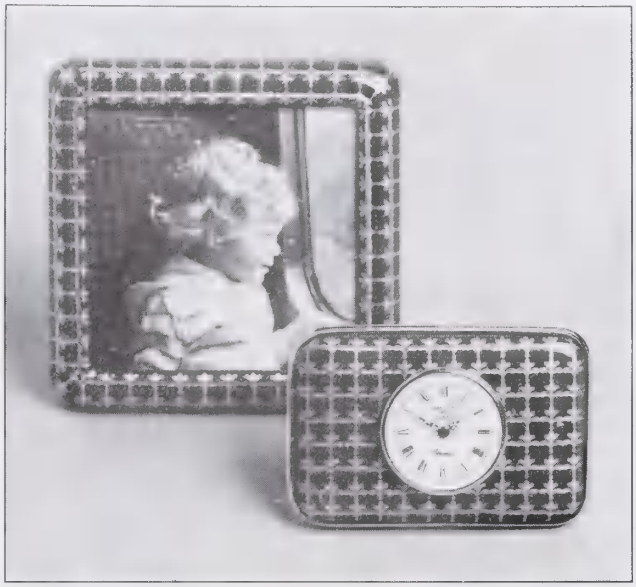


ON DECORATING & DESIGN

BRITAIN BY MAIL—A HANDY GUIDE TO CATALOGS FROM ENGLAND'S REMARKABLE RETAIL DECORATING SOURCES

By SANDRA RAWLINGS

Whenever I travel to London, a city in which I once lived and still hold dear, I invariably make the rounds of my favorite old shops and emporiums that lie within its boundaries and, when time permits, those beyond (some of my most prized haunts are situated in small bucolic towns with names and profiles right out of Beatrix Potter). It is an exciting plan of action that never fails to satisfy my passion for good traditional design and for finely crafted household goods and collectibles, and one that consistently appeals to all of the sensibilities as well as the pocketbook.



Gold Lattice quartz desk clock and picture frame from Halcyon Days in London is decorated in 24-carat gold.

What makes these shopping expeditions doubly attractive now that I am once again stateside is that, almost without exception, my sources offer efficient, reliable mail-order service. *(See the list beginning on page 123.)*

Of course, mail order is nothing new to the British, who have been at it at least since the days of Victoria's reign when London merchants made regular shipments abroad. Today, most of the shops and independent craftsmen produce well-illustrated brochures of their wares that serve not only the armchair shopper but those, like me, who want to browse between visits.

China and glassware: Top of my list of stops is the charming Mayfair firm of **Thomas Goode & Co. Ltd.,** purveyors of fine bone china and glassware since 1827. To my mind, Goode's is the quintessential London shopping experience, offering the finest display of its kind to be found anywhere (including many styles and patterns not available in this country) as well as impeccable old-world service in a setting that is undeniably picturesque. The pair of giant Victorian majolica elephants flanking the shop's entrance have become a much-ogled London landmark as has the showroom's museum quality display of dinner plates designed and made for royalty and notables. (Cresting and glass engraving remains a specialty.) The prices at Goode's are also right. Even factoring in the added cost of shipping and insurance, Americans enjoy at least a 30 percent savings on china and glass, and frequently much more. There are also the thoroughly discreet, never advertised bargain shelves (free catalog).

Another source of hand-engraved glass is the tiny Cumbrian firm of **Dent Glass,** which offers a selection of standard designs for its range of goblets. Owner/designer Richard Hugo also accepts special one-of-a-kind commissions. His free brochure features a grand Georgian manor house engraved in intricate detail on one of the subject's own windowpanes. Decanters and coffee table tops also provide suitable palettes for the engraved house portrait.

Silver and silverplate: When I needed to expand my silver service a few years ago I went straight to **Garrards,** the crown jewelers. This is the source for, if not all, at least a fair share of the finer things in life. Garrards' glossy catalogs are as lavish as its very grand Regent Street quarters. Specify "Watches & Clocks," "Cutlery," "Hollowware" (all mailed at no charge) or "General Catalog" (£3).

Fine furniture: However compelling, antiques are not the only furniture worth pursuing in England. The English craftsman has elevated reproduction to a fine art and nowhere is it better executed than in the workshops of **William Tillman.** Specialists in precise copies of the designs of Chippendale, Hepplewhite and Sheraton, Tillman's has won many awards in its field (free catalog).

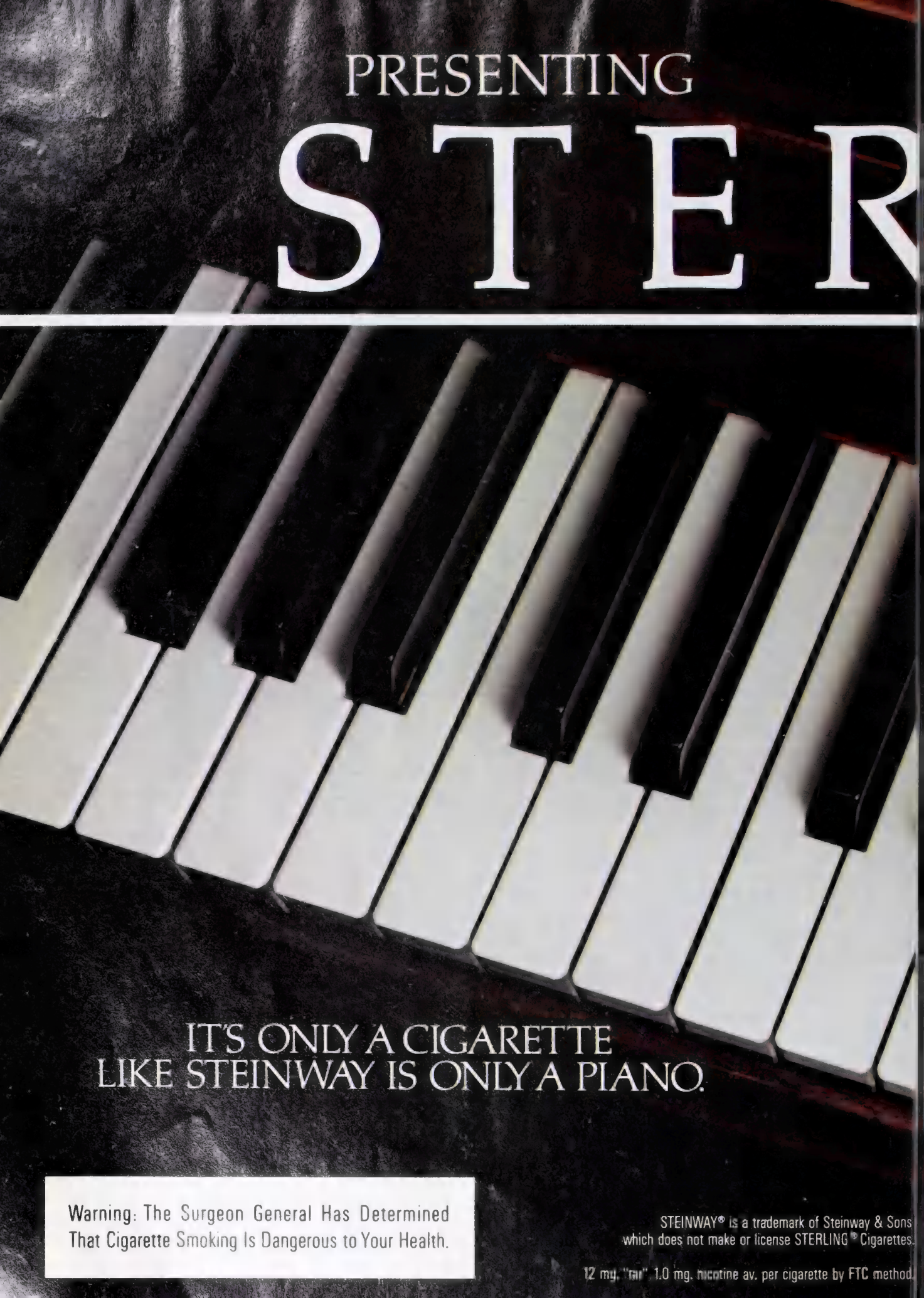
Another excellent source of 18th- and 19th-century English reproductions is **Martin J. Dodge** (catalog, £2).

For the full spectrum of reproduction desks and desk chairs, from the dainty kneehole to a partner's desk, try **Just Desks** (free catalog).

Antiques to adorn the wall: One year I scurried all over London looking for a print of the magnificient Christopher Wren building that made up the view from the front window of my town house. I finally found what I wanted at **Robert Douwma,** one of London's most reputable (and, from my experience, most helpful) dealers in antique maps and prints (catalogs, as available, are £2; stock lists are free).

(Continued on page 120)

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HB MARKETPLACE

Spread a Little Sunshine...Year Round

Yellow is the zestiest news on the decorating front

Editors SARAH ATWATER MAYER *and* JODY THOMPSON-KENNEDY

Treat your kitchen to new wallpaper, your windows to curtains or your closet to a coat of bright yellow with these finds: Pale mustard vinyl matte emulsion paint, $22 for 2½ liters, and mustard satin gloss paint, $15.50 a liter, both Laura Ashley. Fabrics *(at right, bottom left corner)*: "Small Diamond and Dot" and "Fishscale" by Dek Tillett, each $51 a yard; *(tied, left to right)* "Norma," $36 a yard, Hinson & Co., "Riviera" stripe and "Cornflowers," both Laura Ashley, $12 a yard. Wallpapers: "Trellis" grid by Laura Ashley, $19 a roll, and "Small Scroll" border, $3 a yard, Clarence House Imports Ltd. Potpourri, $12, Henri Bendel.



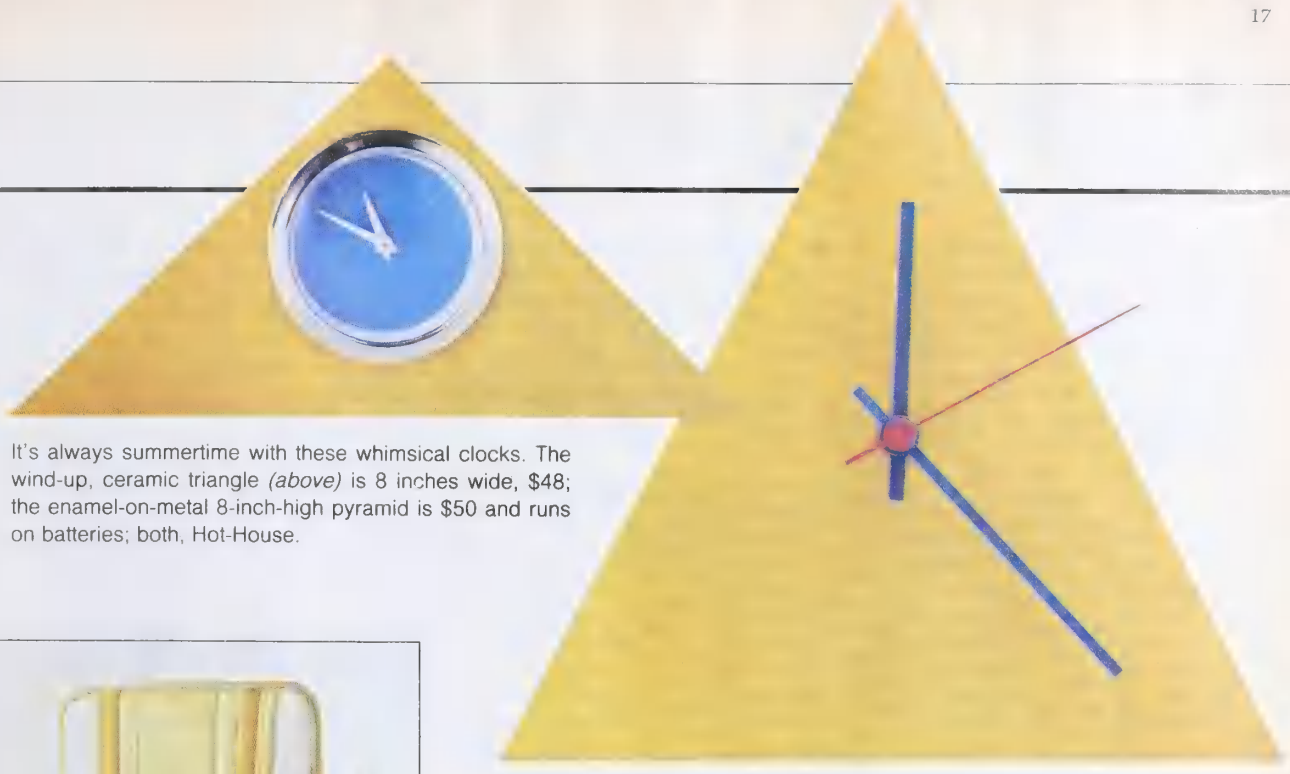
BEN ROSENTHAL

For lettuce or any summer greens: a floral Ming dynasty reproduction, by Mottahedeh & Co. for the Metropolitan Museum of Art, $85; 12-inch Limoges plate, $72.50, Chamart Exclusives Inc.; spongeware plate, $23, and bowl, $8; American Country Store. Plastic matchstick placemat; $10, Frank McIntosh at Henri Bendel. "Trefoil" fabric for napkin; $12 a yard, Laura Ashley.





The design of this 69-inch love seat is as brilliant as color: Its base and detachable seat quilt have rem able, washable covers. From $2,172, Ligne Roset.



It's always summertime with these whimsical clocks. The wind-up, ceramic triangle *(above)* is 8 inches wide, $48; the enamel-on-metal 8-inch-high pyramid is $50 and runs on batteries; both, Hot-House.



This cheerful picnic basket has an upholstered inside so china will have a cushiony ride; $50, Rosenthal-Netter. "California" striped dinnerware, $40 ppd. for twenty pieces; salt shakers, $10 ppd. for four, both Williams-Sonoma. Provençal "Putli" cotton tablecloth, 52 inches square; $20, Handblock. Woven napkin, $14 and placemat; $12, American Hand. Flatware, Bazaar, $30 for 16.



Serve breakfast sunny-side up: beehive cup and saucer, $26; coffee pot, $68; croissant plate, $56; egg cup, $16; Thaxton & Co. Tea cloth, $55, and napkin, $10; Cherchez.

This eye-catching desk set should brighten your work life: Plastic table with removable legs, $245; chair, $37.50; both, Kartell. "Gobbo" lamp, $201, Light Inc. Scissors, $7 ppd.; Williams-Sonoma. Notecards, $6.50 for 12, and paper clips, $3 a box; Private Papers. Yellow bamboo pen; $4.50, Henri Bendel. Quilted French country-tote; $21 ppd., Horchow Collection.■



Serve citrus sorbets or morning grapefruit in these zesty bowls, $15 for four; grapefruit spoons, $10 for four; both The Shafford Co. "Picket" napkin, $3, Marimekko.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Presenting the legendary sharpness of a Nikon 35mm camera.



© GUY BOURDIN

Announcing the Nikon One-Touch and Nice-Touch Autofocus camera

The sharpness of pictures taken with Nikon cameras and lenses is legendary among professional photographers. That's one reason Nikon has been the choice of professionals for over two decades.

Until recently, however, to use a Nikon you had to focus it yourself.

Presenting two Nikons that focus for you.

With the Nikon One-Touch and Nice-Touch you can now get Nikon 35mm picture quality without focusing. These Nikons also do a lot of other things that may surprise you.

For instance, you don't have to thread the film, advance the film, set the exposure, or rewind the film with the One-Touch or Nice-Touch. It's all done automatically.

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Use the fastest color print film.

With the One-Touch and Nice-Touch you're not restricted to slow film speeds. Both cameras all

For further information write Dept. 57, Nikon Inc., 623 Stewart Ave., Garden City, N.Y. 11530. © Nikon Inc. 1984

Without focusing.



u to shoot with the fastest color print film available—
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Which do you prefer?

So the big question is, should you choose the
e-Touch with automatic pop-up flash? Or the less
ensive Nice-Touch? Whatever your choice, you'll still
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The Nikon Nice-Touch L135 AF



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TIPS ON CARING FOR GOOD

Furniture



BY INTERIOR DECORATOR,

ANN MCKENZIE

Q. Are aerosol furniture care products safe to use on good wood furniture?

A. Yes, aerosols are a safe and convenient way to apply furniture care products to finished wood surfaces. It is a common myth that aerosols contain alcohol and other chemicals harmful to wood finishes. This is not true. A reminder though: no furniture polish of any type should be used on unfinished woods.

Q. My cedar chest has lost that nice cedar scent it originally had. Is there any way I can get it back?

A. Lightly rub the wood inside with sandpaper to release a fresh, new cedar aroma. But be sure to use a very fine grade sandpaper.

Q. I recently remodeled my kitchen and installed new wood paneling and cabinets. What's the best way to keep these surfaces looking clean and new?

A. I recommend ENDUST. Just as ENDUST is perfect for day-to-day cleaning and dusting of wood furniture, it's also great for wood paneling and cabinets. ENDUST is an excellent cleaner for the greasy dirt and stains that you often encounter in the kitchen. While some household cleaners are not recommended for use on wood, ENDUST is made specifically for cleaning and caring of wood. And since it contains no wax or silicones, you can use it as often as you like without worrying about build-up.



Questions about furniture care? Call toll-free 1-800-632-1684.

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VIEW FROM THORNHILL FARM



By DEE HARDIE

I am an accomplice, not so innocently, to what might turn out to be a heated domestic discussion. The accessory is a tall pine cupboard, circa 1840, that my friend Cynthia bought, but hasn't quite had the nerve to bring into her own kitchen. And so it stands in our red bank barn, hidden between bales of hay. And until now, only the barn pigeons knew our secret.

I don't feel a bit guilty; I even encouraged Cynthia to buy it. It was just what she wanted, at what I thought was a most agreeable price. (I find I'm very good at spending the money of others). The dealer in New Market, a town about an hour from Thornhill filled with more than 40 antiques shops, was so delighted to make a sale that she gave us each a box of balsam incense. It was a very nice day in the country.

Part of the pleasure, I realized, was the pursuit—finding that piece of furniture. I discovered the fun of the search, the sport of bargaining. It was a new game for me, and I decided to join in by announcing that Thornhill needed a blanket chest. There were none in sight so it was a safe statement.

I had never seriously done any antiquing before since Thornhill has been comfortably furnished by Hardie generations before us. We are, indeed, a full house. But I was bitten, now convinced that we needed a chest for blankets so they wouldn't tumble down from closet shelves every time I opened a door.

I also reminded myself that our children were slowly removing house furniture, dressing their own with our family retainers. Maybe it *was* time to start replenishing. Shades of rationality! Todd *does* have his grandfather's rolltop desk, Louise the brass bed of her grandparents. And on the back of a painting of wild poppies is a legend—"This painting was given to Beth when she was ten. Dee Hardie, New Year's Eve, 1981." When I wrote that I was either trying to start the new year right with Beth, or perhaps it was the champagne. Whatever, we *all* know where it is eventually going to live.

It wasn't always like this. Some years back our children *spurned* possessions. They were filled with ideals, couldn't have cared less about furnishing a house. But if you wait long enough, things *do* change. Now it's Todd who wears a coat and tie, and I'm the one in overalls. The better, I tell myself, to prowl around antiques shops.

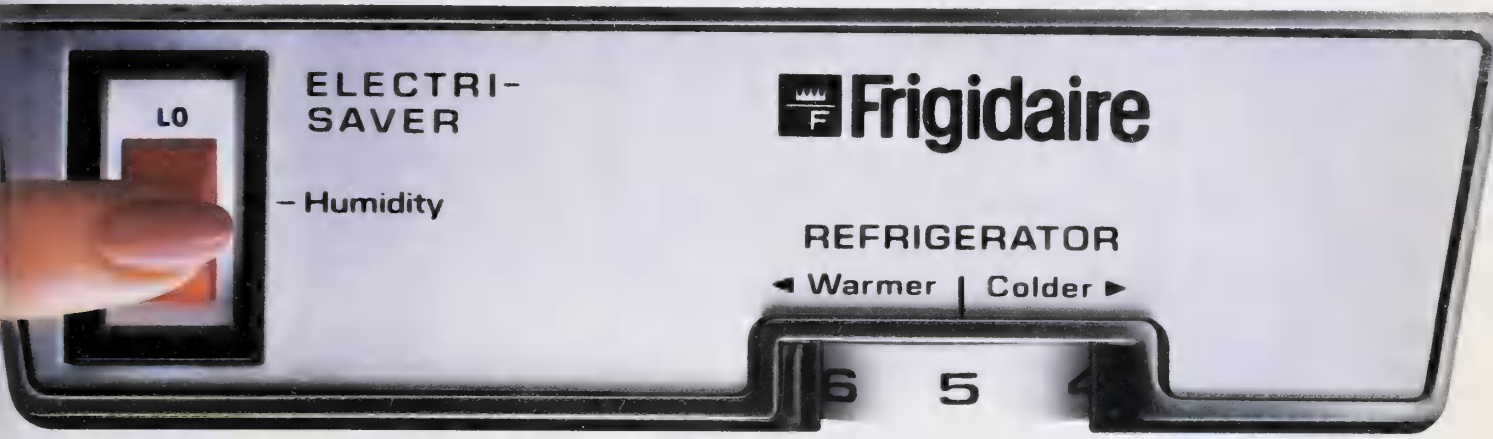
And that's what I've done all over Maryland, but it was in our own village at the Butler Peddler that I found our blanket chest.

It now sits at the end of our bed, a blue hope chest initialed in red and painted with the year "1860." Known also as an "immigrants' chest," it comes from Sweden as did my own grandparents.

To me that's magic. I found a chest that my own Anna and Adolph could have used journeying to the new world. And whenever I look at this chest, I feel a strong family connection. That's what antiques are meant to do—make you remember, help you belong.■

BETH WEINER WOLDIN

WHAT'S MORE LOGICAL THAN SAVING MONEY?



Electricity.

A great idea, until you get the bill for it.

At Frigidaire, we had some ideas on the subject that we put into our refrigerators.

Those ideas paid off.

So well that our Frost-Proof line of refrigerators is extremely energy-efficient.



Which isn't just talk. It's money.

In fact, our refrigerators can save you literally hundreds of dollars over the years in energy costs.

But saving money isn't the only logical reason you should consider buying a Frigidaire refrigerator. Another is preserving your food.

For example, on a number of our side-by-side and top-freezer models, there's what we call a "Food Life Preserver" section. It has three special drawers based on one simple principle: all foods are not created equal. Each requires different conditions to stay its freshest.

That's why it's cold enough in our Meat Tender to keep meat fresh for up to seven days. While it's a little less cold in the vegetable drawer, so nothing prematurely wilts.



The third drawer is for special foods you'd rather not wrap. It seals air out, moisture in, and keeps uncovered food fresh for days.

Actually, when it comes to logical ideas, no matter where you look on a Frigidaire refrigerator, you're bound to find one. From the textured steel doors that hide fingerprints and resist scratching to a feature like Ice-N-Water through the door



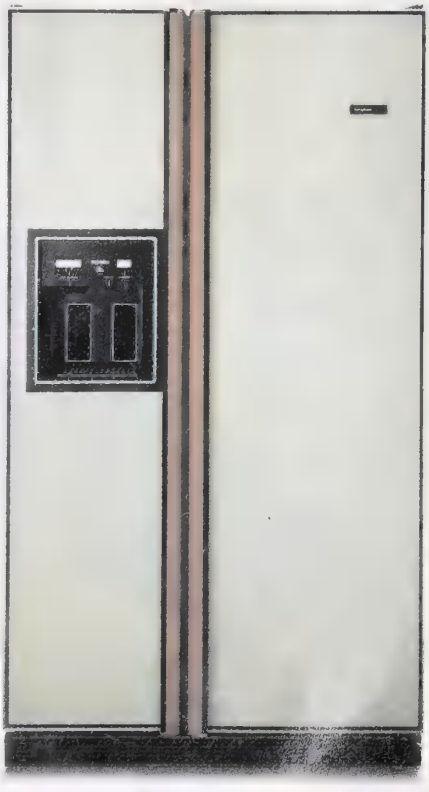
(why open the freezer, just for ice, and lose all that energy?).

The only logical idea you can't see is the Frigidaire Quality Test Track. It's back at our factory, where every refrigerator goes through a 3½ hour performance test. It's the kind of quality control that gives all our appliances a reputation for being so reliable.

So if you want to preserve your food, and your money, look at the Frigidaire Frost-Proof line of refrigerators. Once you do, logic should dictate your decision.

Frigidaire

Logical ideas that last.



Frigidaire One of the White Consolidated Industries © 1983 W.C.I.



At a 1907 band concert, Elsie Wilson thought she could sneak a cigarette behind the percussion section.



She was soon drummed out of town.

VIRGINIA SLIMS

You've come a long way, baby.



Fashions: Bob Mackie Originals

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Mar.'84.

HB LOOKOUT

The Best In

artful finishes, furniture and food, books, bikes and housing...



SHOPPING SITE



Now you don't have to go to Paris in quest of Christian Schlumberger's fabrics; he's opened his first American store. Staffed by interior designers, it has exquisite weaves by Jean-Michel Wilmotte (the designer behind Mitterand's apartment) plus exclusive patterns from Designer's Guild, Jay Yang and P. Kaufmann, all at retail: Christian Schlumberger, 1270 Third Ave., NYC 10021.

FORECAST

What's setting the pace in tabletops? New finishes such as the faux marble captured in Villeroy & Boch's Siena pattern *(above)*, $70 for a five-piece place setting. Also newsy are its solid faux marble chargers in six brilliant colors...Geometrics are coming on as a strong replacement for florals, a trend that showed up at the recent Frankfurt tabletop show and will be influencing wares in stores this September...Roy Lichtenstein has ventured into limited edition tea services for Rosenthal, all decorated with his cartoonlike touch... Wedgwood will be introducing its classic china in new teal and taupe...Majolica is inspiring reproductions—some of the most handsome are at Cherchez, 864 Lexington Ave., NYC 10021, where a cauliflower teapot is $22; matching sugar server and creamer, $12.

TREND: Painted Illusions

When faced with a tiny room or an unarchitectural space, many restaurateurs and shop owners are turning to trompe l'oeil, faux marble and other fool-the-eye finishes to create decorating drama. Here's where to see the best and bring home an idea or two. **Chicago:** Gordon's private dining room *(right)*, 512 N. Clark St., is a trompe l'oeil fantasy, as is the lobby of Chestnut Place at State and Chestnut Streets. **New York:** Mortimer's, 1057 Lexington Ave., houses a new café with Richard Neas's trompe l'oeil. La Colonna at 17 W. 19th St. is a marvel of pastel faux finishes. Café Un Deux Trois at 123 W. 44th St. has just been re-



fantasy-painted. The lobby of the Silk Building at Broadway and W. 4th St. is a must-see. **Washington, D.C.:** Marston Luce's antiques shop at 1314 21st St., NW, boasts an exemplary comb-painted floor. **Texas:** Richard Haas has transformed Sundance Square in Fort Worth, the Town and Country Center and the fourth floor of Republic Bank, both in Houston. **California:** See the just-opened Fresno Metropolitan Museum's permanent collection of trompe l'oeil. **P.S.** To find an illusionist of your own contact these galleries: Trompe L'Oeil Institute, 24 E. 81st St., NYC 10021; Tromploy Inc., 400 Lafayette St., NYC 10003.►

HB LOOKOUT



RETRO REPRO

You may recognize this chair from "Design in America: The Cranbrook Vision 1925-1950;" just shown at the Metropolitan Museum of Art, NYC. Cranbrook Academy president, architect Eliel Saarinen, designed it for his own home. Now it's being reproduced for $4,250 by a former Cranbrook student, Kenneth F. Smith, Jr., whose company is Arkitektura, Box 113, Bloomfield Hills, MI 48303; a brochure of 11 Saarinen reproductions is $8.

Not to be missed...

What might floor you about "Country of Origin, USA: A Decade of Contemporary Rugs," is the inspirational way artists have used traditional techniques such as hooking, stenciling and braiding. The exhibit, at the Textile Museum, Washington, D.C., through Aug. 12, can double as a shopping jaunt: Many artists such as weaver Alice Pickett *(her hand-dyed woven rug is shown right)* offer their works in limited editions.

If you're heading for Los Angeles and the Olympics, be sure to spend "A Day in the Country" at the French Impressionist landscape exhibit at the Los Angeles County Museum of Art, to Sept. 16. For a day in the city, don't be without the witty new book, *The City Observed: Los Angeles* (Random House, $8). Written by Los Angeles architects Charles Moore and Peter Becker with photographer Regula Campbell, it takes you everywhere—from Charles Eames houses to remarkable gas stations and doughnut shops.

At last . . . The Museum of Modern Art in NYC has reopened its renovated doors with a must-see on the fourth floor: the Department of Architecture and Design, with models of Wright's Fallingwater house, Le Corbusier's Villa Savoye, architectural drawings and extensive furniture galleries that house significant forms from bentwood to Bauhaus and beyond.

Back from a European tour, "American Folk Art: Expressions of a New Spirit" makes a U.S. debut at the Minneapolis Institute of Arts. Catch it on stops to Portland (Ore.), Phoenix, Colorado Springs, Seattle, Columbus, Fort Wayne and NYC. Or send for its stunning catalog of folk art favorites, $24 ppd., Museum of American Folk Art, 50 W. 53rd St., NYC 10019.

Did You Know?

The newest spot for dining alfresco: the complex of restaurants at reopened Rockefeller Plaza, all celebrating American cuisine and wines. Best tastes include the American Festival Café's picture-perfect asparagus and orange vinaigrette (right) *served on white plates cast from old Fiestaware molds. Choose a table with a view of the Prometheus statue or one that looks out on an exhibit from the Museum of American Folk Art.*

◆ *The aptly named L'Auberge Madeleine is master chef Madeleine Kamman's just-opened restaurant, a welcome adjunct to her new cooking school. Write Box 184, Glen, NH 03838 for reservations and course details.*



◆ *California cuisine is making a splash at Jams, 154 E. 79th St., NYC, where chef Jonathan Waxman (formerly of Michael's in Santa Monica) offers memorable vegetables—three-inch zucchini with the flowers attached—plus free-range chicken and fish in the lightest, flourless sauces. The crowning touch is the artistic arrangement on 12½-inch serving platters from Hutchenreuther.*

◆ *Speaking of aesthetics, artist Yaacov Agam has painted Miami's 30-story Villa Regina, a balconied condominium skyscraper, with 44 hues and a rainbow of ground-to-penthouse stripes. It's colorfully situated between two Arquitectonica-designed buildings.* ►



"*Surprise!!*'

It was my 40th. (Ugh. That sounds so—adult.)

Among my smattering of gifts (most of which were not-so-adult) was, surprise again, a Spiegel catalog.

The rest is history.

I mean, the brass Stiffel lamp on page 587 practically had my name on it. And the Italian white leather sofa on page 554 was just begging me to buy it.

So, of course, I did. (I always have had a soft spot for Italians.)

At 1:00 AM, amidst cold champagne and hot gossip, I picked up the phone and went shopping. At that moment, for the first time ever, I realized that shopping didn't have to be a drag.

And that was the biggest surprise of all."

ALL STYLE. ALL SERVICE. ALL SATISFACTION.

To get your copy of the new Spiegel Fall Catalog, mail $3 with the attached card. Or call, toll-free, 1 800 345 4500, and ask for Dept. 043.



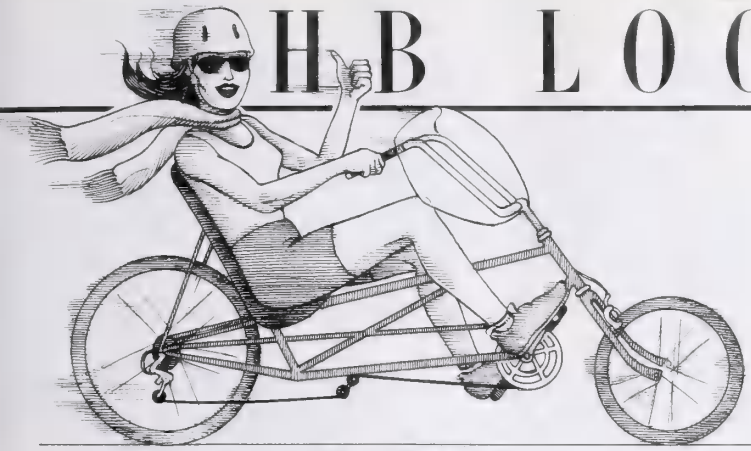
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H.B LOOKOUT



SHOPPING AROUND

Despite their odd looks, recumbent bicycles are accelerating in sales because they're fast and unlikely to lose you over the handlebars. The Tour Easy *(above)* is $850. Write Easy Racers Inc., Box 255, Freedom, CA 95019; free brochure. ● If you want to stash your bike in the closet, try a new "world's smallest" that folds to 9 by 19 by 28 inches. $369.50 ppd., Hammacher Schlemmer, 147 E. 57th St., NYC 10022; free catalog. ● What comes in five easy pieces and turns into a handsome upholstered sofa? Wedgelock's new knock-down, 84-inch, roll-arm couch, which assembles via an award-winning system of hooks. It's $629, plus shipping, from Workbench, Mail-Order Dept., 470 Park Ave. S., NYC 10016. A straight-lined contemporary version of the sofa is $499. ● Computer news: Sears's 13-inch color TV doubles as a computer monitor with an RGB color mode. Mindset's new personal computer has joined the Museum of Modern Art's design collection.

Cottage Industry



These hand-painted cottages are now winning collectors who find them in such stateside emporiums as B. Altman's and Macy's. From the sculpture studio of Britain's David Winter, the detailed models of actual cottages and villages come with an illustrated catalog, $3.95, including historical notes on the likes of "Pilgrim's Rest," $35 *(above left)*, and "Bothy," $30. Write David Winter Cottages, Box 636, NYC 10156.

Good Reads

Helen Hooven Santmyer, who is 88, began writing *"... And Ladies of the Club"* (G.P. Putnam, $20) 50 years ago. Her main characters, the members of a ladies' literary club, are entertaining, but it is the richly detailed and accurate account of life in a small town in Ohio that will absorb the reader. ● John Updike's *The Witches of Eastwick* (Knopf, $16) is a dazzling fable, set in the late 1960s, about three women whose divorces endow them with magical powers. The author's deft weaving of realistic and occult elements is just one of the joys of this novel. ● The reader of *Machine Dreams* (E.P. Dutton, $17) by Jayne Anne Phillips will care enormously for each member of the Hampson family, parents and two children who speak for themselves, one chapter at a time. The book is so beautifully written that the peripheral characters as well as the town of Bellinton, W. Va. (from the early 1900s to the '70s), will be equally memorable.

ARCHITECTURE SPOTLIGHT

Small town design makes waves



Seaside, an 80-acre town on Florida's Gulf Coast, began with developer Robert S. Davis's notion that most new towns were missing the appeal of the past. So he spent a year on the road researching small towns—and with architects Elizabeth Plater-Zyberk and André Duany came up with Seaside. Aside from striking architectural features such as a beachside pavilion *(above)*, its assets include houses positioned to take advantage of breezes, a system of footpaths that encourage walking and radiate to the beach, plus a harmony of house styles using vernacular materials and traditions. The town will include 350 dwellings, an inn, a shopping center and recreation and conference facilities designed by a number of architects working within a building code that preserves the town's unique look.■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB


JENN-AIR
11:48

Jenn-Air. The grill-range for the 80's.

"It gives you so many different ways to cook."
"My husband loves grilling steaks on it."
"At dinner parties the people actually come out to the kitchen to watch me cook."
"And it's so easy to clean. You can drop most parts in the dishwasher."

The remarkable thing about the Jenn-Air Grill-Range is that in addition to being beautifully designed and thoughtfully engineered, it also fits in perfectly with the way people live today.

Our unique surface ventilation system lets you grill indoors without a hood.

Our convertible cooktop lets you snap in any accessory you choose to buy in seconds—grill, griddle, shish kebab, rotisserie, french fryer/cooker or wok.

Our newly enlarged self-cleaning oven lets you switch from radiant to much faster convection cooking with a flip of a switch.

Yet it's remarkably easy to cook with. And easy to keep clean. No overhead hood. Most parts drop in the dishwasher. The cooktop wipes clean with a damp cloth.

Jenn-Air also gives you a wide array of design options to fit just about any kitchen. Island cooktops. Counter drop-ins. Or our ventless "Anywhere Jenn-Air" freestanding models.

See your Jenn-Air dealer for a demonstration. He's in the Yellow Pages. Or write for our free brochure at Jenn-Air Corp., 3035 Shadeland Ave., Indianapolis, Indiana 46226.

Find out why we call Jenn-Air "The Grill-Range for the 80's."



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The finest cooking system ever created.

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It's More you.

It's long.
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It's elegant.



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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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AT HOME WITH ANTIQUES

"AUCTIONS CAN BE THE MOST EXCITING, AND FREQUENTLY THE CHEAPEST, PLACES TO BUY ANTIQUES"

By ROBERT MEHLMAN



NELLE DAVIS

Going, going, gone! With these words and the resounding rap of an auctioneer's hammer, another antique or work of art passes into the next chapter of its history, and another salesroom battle is won. The successful bidder is, indeed, a winner. Auction galleries are increasingly one of the richest sources of fine objects. By offering the opportunity to handle pieces at every level of quality they are also as rich a source for learning as they are for buying.

Auctions can be the most exciting, and frequently the cheapest, places to buy antiques—for laymen as well as for pros. Traditionally, and unfortunately, there has been a mystique associated with auctions that discouraged the novice or occasional buyer. The salesroom was seen as the province of super-shrewd dealers, or a perilous place where laymen might be "bid up" by "shills" to prices far beyond what objects were worth.

Though auctions gained respectability with the art boom of the last decade, the auction fever that swept the country created the equally intimidating myth of the salesroom as being a place where only the wealthy and fashionable go. This simply isn't true. The auction salesroom is not only the domain of the privileged or the professional; it invites collectors of every stripe, buyers who can frequently outbid dealers who must be governed by retail markups. And while a picture may bring $4 million at a gala evening sale at Sotheby's or Christie's, a $400 chest could have sold at either house that same day. In other words, not even the "fancy" auction houses are only for the rich. In fact, until the mid-'70s, when the speculative buying of art as a hedge against inflation even made junk expensive (a situation that has been reversed and stabilized), Sotheby's strongest advertising campaign stated that more than half the objects sold there brought under $500.

For anyone eager to sample the auction scene, there are three types of auction houses to be aware of. First, you would have to consider the famous international houses like Sotheby's and Christie's. Among the advantages of buying from them are richly concentrated and specialized sales—Americana, silver, porcelain, for example—where you're likely to find exactly what you're looking for. Also, their generally expert staffs are responsible for accurate and complete cataloging. This means an object probably is as authentic as the gallery claims, and time has been spent to glean as much of its history as is known. These are also among the few auction houses that offer any guarantees of authenticity.

Sotheby's and Christie's, and other specialized galleries, are limited to such cities as New York, Boston and San Francisco. What you're likely to find around the rest of the country is the type of auction house whose sales are far more general. In a single auction, these galleries will offer all types of objects, reproductions as well as antiques. Such sales are more succinctly cataloged, if any detailed literature is printed at all. Thus you're more on your own as a potential buyer. The likelihood of a "great discovery" is, however, far greater at a small auction house. And if you're looking for something that is primarily decorative, you'll probably do much better there.

The third type of auction, certainly the least pretentious and often the most fun, is the country sale. Frequently containing the contents of one old house, the sale's variety of offerings is enormous. You may need a lot of patience here, waiting for 100 lots of tools and hatboxes to sell before the "good stuff" comes up. Though fine antiques may well be included, the country auction is more often a treasure trove of decorative accessories. It's also likely to be the kind of sale conducted by a cajoling auctioneer whose good humor may be a device to push bids up.

While auctions can be rewarding events, the fun and excitement must be tempered by some caveats. As mentioned, very few auction houses offer guarantees, and these are often honored only if proof can be given that the piece in question isn't what was claimed. If you are buying purely for decoration, there is little to worry about, especially if you know that

(Continued on page 34)



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Please send me the new 124-page Christmas Catalogue: a selection of more than 1,000 unusual gifts, reproduced from works of art in the Museum's collections. Glass, silver, porcelain, jewelry, prints, books, Christmas cards, and more. Prices from less than $5 to more than $500 – with a wide choice of presents between $10 and $50. Enclosed is $1.00 to cover mailing costs.

THE METROPOLITAN MUSEUM OF ART
255 Gracie Station, New York, N.Y. 10028

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AT HOME WITH ANTIQUES

Continued from page 33

something similar will cost more in an antiques shop. If you are collecting in a special area, the risks are greater, and your knowledge must be too.

Never buy a piece at auction unless you have examined it carefully beforehand. What may look wonderful on an auction podium may be in dreadful shape—or may be plain dreadful—when you finally have it in your hands. If you can't attend a presale viewing, don't buy anything. The same rule applies when you do attend a preview and an item can't be shown to you because "the case is locked" or "the carpet is hanging too high to get down."

Even at leading auction houses, where authenticity may be guaranteed and condition is mentioned in the printed catalogs, everything is still sold "as is." Not all repairs are spotted or listed, and guarantees don't count here. If something is just decorative, a couple of chips or scratches may not matter. If you're a more serious collector, you should know exactly how damages and repairs affect a piece's value, which, in turn, will influence how much you should spend. A crack or two on a country oak table won't mean much, but a big crack in a piece of glass or porcelain may render it worthless.

Before you consider bidding on an object, you should know its approximate worth, and set your limit at or just below that amount, and absolutely refuse to exceed your limit. This will protect you against being swept away by the most exciting bidding, as well as against shills—confederates hired by the auctioneer who may be bidding you up. There is less pain in lamenting "the one that got away" than in repenting for the one that cost too much. If it's any consolation, you have no way of knowing exactly how far your adversary would have been willing to bid if you hadn't dropped out.

There are times when an auctioneer's representative may be bidding legitimately. Someone who can't make it to a sale may phone or write in a bid, an amount up to which the auctioneer or his agent has been instructed to go. Also, someone who has consigned

(Continued on page 126)

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GUEST SPEAKER

"CERTAIN OBJECTS LIKE POTTERY ARE BASIC TO CIVILIZATION. BEFORE PEOPLE LEARNED TO FIRE POTS THEY COULDN'T STORE ANYTHING."

Born in England, Gordon Foster came to Canada with an acting company, then migrated to New York City. From his first job here, selling in the fabric department of W & J Sloane, he moved up quickly to assistant director of the interior design department. He stayed at Sloane for 12 years and then opened an antiques shop where pottery and baskets gradually took over from furniture. Mr. Foster has also taught "Principles of Aesthetics" at the New York School of Interior Design.



JEANNE DZIENCIOL

Gordon Foster with some of his wares

Gordon Foster has spent much of his working life thinking about accessories and how to display them, but the word itself seems a very dull description for all the beautifully glazed pottery, subtly colored baskets, majolica, Chinese and Japanese antiques that fill his shop. And the arrangements of the objects are as lovely as the individual pieces. "I decided in the beginning," he says, "to make a little still life on each shelf rather than showing stacks of baskets and stacks of dishes. Each shelf might have a large platter and a couple of smaller vases in contrasting colors. Then I don't mind putting in an African mask so that you get movement. People often buy a whole shelf at once, and lots of decorators buy the whole window display. You see, I've made it easy for them."

Mr. Foster has been making it easy for decorators ever since he began selling pottery 10 years ago. "I got the idea about selling pottery and accessories because I found that decorators didn't have good sources for these things. Now everybody shops here—Parish-Hadley, Mario Buatta, Angelo Donghia, Robert K. Lewis."

Although Mr. Foster does not sell exclusively to decorators ("June is a very good month—for wedding presents—and so is December"), it is easy to understand why they flock to his store. He was one of the first people to sell handmade pottery that didn't look homemade. The shapes are classic ("they must evolve from tradition"), and the colors range from oxblood to luscious pinks, turquoises, blues—even bright yellow. "I will not have anything earthenware," says Mr. Foster. "I ask the potters who do things for me to make these high-fired glazes with terrific bright, light colors. It's essential that what they create look handmade but not homemade."

Although not a professional potter himself, Mr. Foster works closely with the potters who make pieces for the shop, and everything has his imprint. "I'm like an editor on a magazine—that is, I can see the strengths and weaknesses of every potter I work with. Some can throw very well, and some are colorists. I overpraise the good and ignore the bad, and gradually the message comes. And when I get them to a certain point I then say, 'How about trying this?' And I am inspired by everything, from the shapes of Peruvian water jugs to the colors in a majolica plate. We don't copy, but we take shapes and colors and create new things. I tell potters that their work must be able to stand next to the best antiques."

That is exactly where they do stand, and there is no better example of how Mr. Foster mixes everything than in one of his window displays. As he describes it, "Here you have a chest that's English servants' room furniture—bleached pine—with a fabulous tall 18th-century Chinese vase on the left, then some contemporary American pottery and two 1920s Chinese vases. There is a mirror with an American tramp art frame above because I like the idea of black over light. But, you see, nothing conflicts.

"The message we have in contemporary decorating is that all countries and all periods come together. There's good in every period although just because something is old doesn't mean it's pretty—some majolica is awful. The idea is how you put it together. As I used to tell the kids, in a painting (like a Delacroix perhaps) where you have a shipwreck there's always a mast, and there's a man hanging on to it. So your eye travels down the mast across his body (which is floating horizontally) and then you have a shark coming up for his hand. It's a made-up painting, of course, but you have traveled—the eye needs to travel, and it doesn't want to be jolted. This is exactly how you compose cocktail tables or sideboards. The main thing to remember is not to be rigid—you must be open to everything."■ —ELIZABETH H. HUNTER



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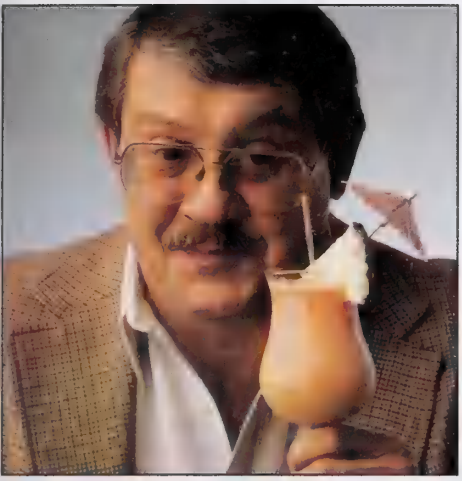
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TRAVEL

"I RECOMMEND A SUNRISE WALK THROUGH BOSTON WHEN ITS BUILDINGS ARE BATHED IN SOFT LIGHT"

By JIM POWELL

Boston, with its many meandering narrow streets, is among the most intimate of American cities. Its charms are revealed in details. Though it is a cradle of history, much is changing now, and there are surprises aplenty even for seasoned visitors, as I discovered on a recent trip.

More than ever, Boston is one of the best cities for walking. The waterfront is a wonderful place to start. Until a few years ago, it was dreary, largely abandoned after shipping ceased to be the linchpin of commerce. Then resourceful young professionals envisioned great possibilities and pioneered breathtaking renovations.

You'll see eyesores reborn as stylish residences, offices and shops, such as the Prince Spaghetti factory (1917), imaginatively redesigned by Anderson, Notter Assoc. Historic Lewis Wharf has offices now but retains a feeling of the days when it was owned by John Hancock and thrived with the 19th-century clipper ship trade. The Flour and Grain Exchange building (1889) looks like a Teutonic castle—it has residences now. The Custom House Block, dating from 1837, has specialty shops and a popular seafood restaurant.





The Harrison Gray Otis House *(top)* designed by Charles Bulfinch in 1795, and its withdrawing room *(above)*.

Many new structures are happily sympathetic with Boston's historic waterfront style. The new low-slung, terraced brick Long Wharf Marriott, for instance. Duck into the lobby and see the 7-foot-high, 15-foot-wide mural of Boston Harbor (1824) by Rufus Porter, a noted 19th-century American fresco painter. How about a picnic lunch in nearby Waterfront Park where you can gaze out at Boston Harbor? A nice deli called the Golden Goose Convenience Store, 179 Commerical Street, is a good source for salads, quiche, chowder, muffins and pastries.

Downtown farmer's markets are coming back. Don't miss Boston's Haymarket Square, a roisterous place a couple of blocks from the waterfront and right around the corner from Faneuil Hall's festive medley of specialty shops. People arrive from all over the city, from as far away as Cambridge and Watertown, to buy food here at prices close to wholesale. Boston's Chinese community comes for their Oriental vegetables. Notice the amusing flat steel sculptures of old newspapers, egg cartons, gloves and other everyday objects that are set into the pavement.

From Haymarket Square you can see new skyscrapers that mark the booming financial district a few blocks away, yet a stroll around the area will reassure you that it retains its distinctive charms. The winding streets evolved from colonial cowpaths. There's a wink of an alley grandly called Franklin Street. You'll see quaint names like Quaker Lane and Milk Street. Human-scale historic buildings greet you at almost every turn—an amiable jumble of cornices, gables, chimney pots, mansard roofs and spires. You'll pass the Old South Meeting House where the Boston Tea Party was conceived. Or the Old State House, scene of the Boston Massacre, down the street from the gambrel-roofed Old Corner Book Store whose owner, during the 19th century, published works by such contemporaries as Henry David Thoreau, Oliver Wendell Holmes, Ralph Waldo Emerson and Charles Dickens. Now the store carries volumes on every conceivable aspect of Boston.

Step into the new Hotel Meridien if you have a chance—a striking example of thoughtful downtown revival. It used to be the Federal Reserve Bank of Boston. Restored to their glory are white marble doorways and a coffered, gilt ceiling. The Julien bar boasts two stunning murals by the famed illustrator Newell Convers Wyeth. One depicts George Washington with his secretary of the treasury, Alexander

(Continued on page 43)

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"Now I know why she insisted
that I wear a tie."



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Diamonds.
m a woman to a man.

TRAVEL

Continued from page 41

Hamilton, and financier Robert Morris; the other shows Abraham Lincoln and his secretary of the treasury, Salmon Chase. Pastry is made in what used to be the bank vault.

What about household interiors? Cozy, cobblestoned, gaslit Beacon Hill is a bastion of red brick Federal style, and that's where you'll find the first Harrison Gray Otis House—he was mayor of Boston from 1829 to 1832 and a real estate operator who built three houses, one of which is open to the public. Located at 141 Cambridge Street, it was designed in 1795 by Charles Bulfinch, America's first accomplished architect. Otis furnished the house with handsome mahogany sideboards, tables, chairs, chests and beds. Among the stunning details are deep-paneled doors and elaborate stuccowork that decorate major rooms throughout the house. The Society for the Preservation of New England Antiquities restored everything. They maintain an important—and often overlooked—collection of historic textiles and wallcoverings. Harrison Gray Otis House is open year-round, Monday through Friday. Tours are conducted at 10 and 11 A.M., and at 1, 2, 3 P.M.

Most visitors seem to think only about Boston's Federal heritage, but it's a treasure trove of Victoriana, too. Back Bay rose from brackish waters during the 19th century, and while the brownstone exteriors are magnificent, there's just one grand Victorian interior open to the public: gracious Gibson House, built in 1860. Now it's a preserve of the Victorian Society. You'll see a lot of rich-veined marble and ornately carved walnut. The eight rooms are decorated with robust lamps, chandeliers, candelabras, statuary and furniture that reflect the major revival styles. There's a fine maple bedroom suite fashioned as imitation bamboo—a memorable show of Victorian exoticism. In vogue, too, was the pressed wallpaper that looks like stamped leather. The most impressive feature: the grand entranceway. Gibson House gives you a rare inside glimpse at how Bostonians lived during Victorian times. It's open May through October, Tuesday through Sunday, 2 to 5 P.M.

I stayed at the Westin, a luxury-class hotel in the new Copley Place complex that includes more than 100 theaters, restaurants and specialty shops. The lobby is a dazzling display of marble and polished brass. A dramatic "waterwall" highlights Copley Place. Rooms fulfilled expectations lavishly—and service was as attentive as you could ask for.

The Westin is surrounded by splendid sights, and I recommend a sunrise walk, when buidings are bathed in soft glowing light. On Copley Square you'll see spiky, granite Trinity Church (1877), H. H. Richardson's monument to French Romanesque style, mirrored in I. M. Pei's sleek 60-story John Hancock Tower. Right across from the Westin is the serenely grand Boston Public Library (1895). Often taken for granted by visitors its classical proportions, smooth white granite facade and red tile roof make it well worth a close look. Note, too, the spectacular wrought iron lamps, Augustus Saint-Gaudens's relief panels over the entry and relief panels on the bronze doors—they're by Daniel Chester French. A few blocks away is I. M. Pei's handiwork at the Christian Science Mother Church, near The Prudential Plaza. The Christian Science Center reflecting pool is especially beautiful at sunrise.

Back Bay is experiencing an uplift as a result of Copley Place and the new Four Seasons Hotel to the east. There are more people on the streets, especially at night, than at any time in recent years. Along Boylston Street, new places like Annie B's cater to sophisticated palates. Annie Boynton is a former textile designer, who offers a generous selection of wines and fancy pastries. Always very chic, Newbury Street has become even more so. There are over 30 galleries, and I noticed many new ones as well as older shops spiffed up.

Childs Gallery, 169 Newbury, has a wide range of works on paper, from Dürer and Rembrandt to Whistler, Homer, Bellows and Benton. Included are prints, drawings and watercolors. When I visited the gallery, they were exhibiting drypoints by the French artist Paul-Cesar Helleu, noted for his ele-

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TRAVEL

Continued from page 43

gant portraits of fashionable women.

Want to see some fine American paintings? Then stop at Vose Galleries, 238 Newbury. Founded in 1841, it is America's oldest gallery, and it's certainly Boston's premier gallery for paintings. I inspected some appealing work by such artists as Homer, Bierstadt, Heade, Hassam and Parrish. Prices for these can be in the tens of thousands and beyond. As genial Bill Vose is quick to add, they have many appealing lower-priced works by less-well-known names, particularly by American impressionists.

For elegant antique silver, Gebelein Silversmiths Inc., 286 Newbury, is the place to go. Garrulous J. Herbert Gebelein, who has furnished fine silver to the Museum of Fine Arts, Chicago Art Institute and other museums, showed me rare Early American silver teapots, coffee pots, creamers, urns, spoons and mugs by noted American craftsmen, including Paul Revere. English silver, crafted in similar styles, is much easier to come by.

There are, of course, many more traditional things to see, depending on your tastes. The tumultuous bargain basement at stylish Filene's is a must for many people. Sometime you might follow the Freedom Trail, which takes you by the major historic landmarks, from the Boston Common over to Charlestown. For zesty salt air as well as gorgeous views, how about a boat ride around Boston Harbor and the Harbor Islands. Boats depart from Long Wharf. If you visit Cambridge—which has enough attractions to fill several eventful days—don't miss the spectacular glass flowers at Harvard's Botanical Museum. The most impressive and panoramic view of Boston is still

Come to Canada.



from atop the John Hancock Tower.

Since downtown hotels are making a comeback as satisfying places to eat, I sampled some. They're reaching well beyond familiar Boston fare. I tried the Westin's Ten Huntington, which offers such delectables as spring rack of lamb, with marjoram and tomato, Maine lobster with tarragon and whiskey sauce, loin of veal with mushrooms and cream. I wish I could have sampled them all.

For Sunday brunch I recommend the Parker House, nestled in the financial district. Executive chef Joseph Ribas lays out quite a spread, including boneless duck with raspberry sauce, eggs scrambled with artichoke hearts, beef tenderloin with truffles, roast ham, seafood Newburg, loin of veal in wild mushrooms and cognac, roast leg of lamb, crèpes with fresh strawberries, salmon mousse, country pâté, Nova Scotia salmon, marinated shrimp, Waldorf salad, wild rice salad, heaps of flaky pastries and fresh fruit. Everyone gets to sit in a comfortable overstuffed arm chair. I thought the $18 fixed price for brunch was a bargain.

More information is available from the Boston Convention & Tourist Bureau, Prudential Plaza, Box 490, Boston, MA 02199. They have a Visitor Information Kit ($3), which includes a map, guidebook, list of special events, accommodations and weekend packages. The Victorian Society of America New England Chapter conducts walking tours of Victorian Boston on Sunday afternoons during the spring and fall. You can write them at Gibson House Museum, 137 Beacon St., Boston, MA 02116. In spring, summer and fall the Historic Neighborhoods Foundation has walking tours that bring out the remarkable character of Boston's diverse neighborhoods. They're at 92 South St., Boston MA 02111.■

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STARTING POINT FOR POOL AND LANDSCAPING

AN IDEAL POOL IS ONE DESIGNED TO FIT THE CHARACTER OF YOUR LANDSCAPE AND THE STYLE OF YOUR SWIMMING

By JOHN. H. INGERSOLL

On the hottest of summer days a Connecticut neighbor of mine dons a swimsuit, steps outdoors and slips with audible sighs into a cool pool nestled in the L of the house shape. She calls it a "dipper." The pool is a mere 10 by 18 feet and at most 4½ feet deep. It suits her perfectly and, though watchful, she's relaxed when her grandchildren play in the water, able to stand and touch bottom in three quarters of the pool.



HARRY HARTMAN

Owners of this Connecticut swimming pool surrounded it with the fruits of their rock-hunting trips. The result resembles the widened area of a woodland stream.

On the other side of the village, friends have a free-form pool that weaves through beautiful cultivated gardens and rock outcroppings. It is huge. Lying on my back in that water is almost as peaceful as sleeping. The vivid panoply of garden colors and a backdrop of aging oaks carry one's thoughts far from immediate cares.

Though each of these examples is a springboard for ideas, they probably would not work if embedded on your property. That's normal. Designs for pools and their surrounds are as diverse as people are different. The perfect pool for you is one designed to fit the contours (or non-contours) of your land and satisfy your personal needs.

Where to start

If you've read this far you've probably already started—and with your own ideas. But stop short of hardening your concepts. The professional you call in will bring you a raft of fresh ideas, and after a conference or two the resulting plan should please you, so long as you've chosen the right person. The question is: Who to call?

Some of the best builders are willing to lay out an entire plan—pool, terrace and deck, landscaping. More often, they prefer to work hand-in-glove with a landscape architect, and will recommend one if you don't have a name at your fingertips. Detour around any contractor who only wants to get in, build your pool and get out.

To find the ideal pool builder and a compatible landscape architect, employ exactly the same tactics you would to locate any good professional: Ask your friends for recommendations; better yet, go directly to someone who has added a pool you admire.

Though getting bids from two contractors often turns out to be a hassle, you'll benefit in two ways. Pricing will be realistic when contractors know their bids are competitive. And by talking to more than one builder your exposure to new ideas is expanded. Some owners operate on the theory that if two bids are wise, five are wiser. Not so. Stick to two, three at most.

To help you plan, and decide, here are some facts about pools and decks. (And for specific solutions to backyard problems, see the color portfolio of pools and terraces, pages 86 to 95.)

What kind of a pool?

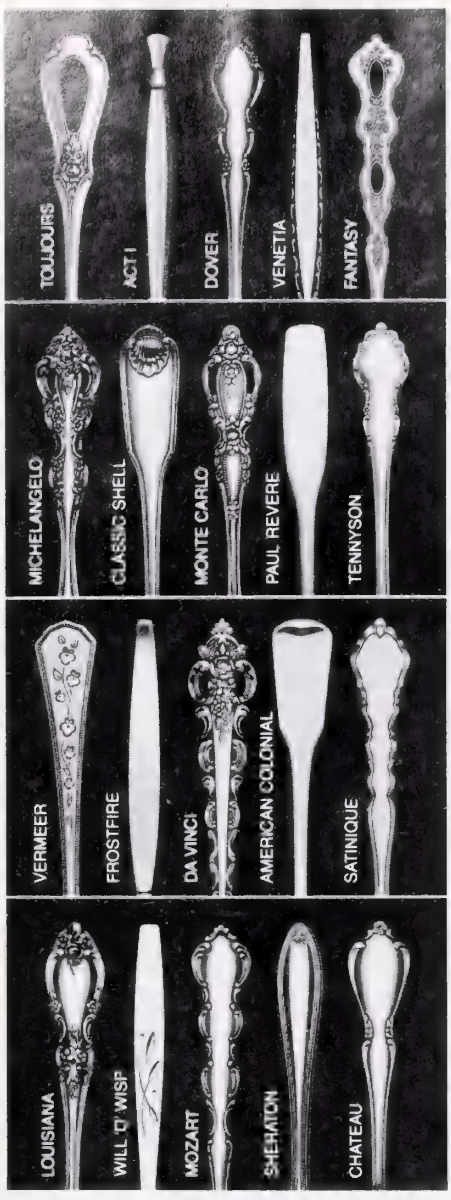
Ninety-eight percent of all residential pools built today are either concrete, vinyl-liner or fiberglass. The final two percent are taken up by pools patiently crafted with ceramic-mosaic tiles, often with murals worked into the sides and bottom, and by natural stone. All are costlier than plain concrete pools. Here's how the big three compare:

Concrete—costliest of the three, though it was the choice of over half the home pool buyers last year. For a 16-by-30-foot pool (the average size nationally) the fee will run somewhere between $13,000 and $18,000. That figure covers labor and materials for pool, pump, filter, steps, ladders, surface skimmer and a rim of decking.

Durability—best of the three. "I've seen well-cared-for concrete pools in good condition after 50 years of use," says Louis J. Petron, award-winning president of Petron Pools, Verona, N.J. "After 15 years or so, most concrete pools will need some touch-up: replastering, repainting, minor repairs."

Adaptability—best of the three. Think of the wildest pool shape imaginable. Concrete will form it. Not the old-fashioned way—pouring concrete into

(Continued on page 48)



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POOL AND LANDSCAPING

Continued from page 47

a form, as builders do casting a house foundation—but spraying the wet mix pneumatically over wire mesh formed against the excavation walls and floor. The system, labeled gunite or shotcrete, is fast and adapts easily.

Color and style—a wide range. The concrete surface is finished in one of two ways: with a coat of plaster in which color can be easily mixed, or with an epoxy coating. Of the two, plaster is the longer lasting—10 to 12 years as against four to eight for epoxies. However, replastering could be more time-consuming and costly than applying a new coat of epoxy.

Vinyl liner—least costly, the choice of nearly 45 percent of last year's home pool buyers. For the basic pool already described, figure on $8,000 to $11,000.

Durability—long term for the structure, shorter term for the liner. You'll appreciate the difference when you understand that the permanent sides of this pool are of galvanized steel, aluminum, concrete block, plastic or treated wood. The pool bottom is covered with vermiculite (heat-expanded silicates) or a mix of sand and cement. Over sides and bottom goes a huge vinyl sheet fashioned to fit the pool shape.

Liners have been known to survive in good shape for 15 years. Others need replacing after eight. At present prices, a liner for that standard 16-by-30-foot pool runs around $1,000. During the liner life, minor rips can be repaired quite easily with patch and glue formulated for that job, even under water.

Adaptability—rates high. Standard pool shapes are readily covered by in-stock liners. Once you opt for an unusual shape or free form, the liner is custom made, following the builder's exacting plan—but at greater cost.

Color and style—high point for liners. Because vinyl easily accepts color and pattern, you'll find a dazzling array.

Fiberglass—medium cost; for a 16-by-30-foot pool, $11,000 to $15,000.

Durability—long lasting, but a distinction must be made. One-piece fiberglass pools, preformed in a factory, are best suited to warm climates. Such an emptied pool, in the grip of a severe freeze/thaw cycle, could splinter.

Pools with fiberglass sides (concrete backed) and concrete bottom are every bit as lasting as those made of gunite.

Adaptability—limited for preformed shapes, unlimited for fiberglass pools.

Color and style—limited, although custom colors are available.

A practical word

Be sure you don't skip some of these more mundane considerations:

- Fencing around a pool is a requirement in most communities. The National Spa & Pool Institute recommends fencing at least 4 feet high with a self-closing gate.
- Underground surprises are not unexpected, says pool builder Petron. Underground gas lines, wiring, piping or sprinklers often lie where a pool is planned. Good builders identify problems with calls to utilities and a close study of the plan of your house on file in the local building department.
- Zoning regulations can affect placement of your pool in two ways: 1) its proximity to the lot line, and 2) its distance from an operating septic tank and field, or cesspool.
- A pool cover is a wise investment. It simplifies winterizing, keeps out leaves and debris, eases your mind about safety (the good covers support several adults), helps retain water heat and, if you buy a solar cover, absorbs sun heat. Prices: from $400 for a basic cover to as much as $4,000 for a push-button, electrically operated cover.
- An olympic lap pool or lap distance in a standard pool is 75 feet long, and a minimum of 6 feet deep, 6 feet wide. Minimum size for a pool with a low diving board: 16 by 30 feet, and a depth below the board end of *no less* that 7½ feet.

Decks, terraces and spas

Last summer McCall Pool Co. of Billings, Mont., reshaped a hillside and built a fountain, several terrace levels, a flagstone walk, a trellised poolhouse, rock gardens and a large custom-designed pool. The owner was delighted and didn't balk at the $75,000 fee.

That charge is on the high side among averages, but it illustrates the fact that to gain a total plan, an investment of more than the pool price is necessary. For many owners, there's an

enjoyable way to trim the charges. With landscaping plan in hand, they plant their own gardens and transplant their own trees and shrubs.

Decks on different levels are more likely to complement the land contours. On a flat lot a little earth-moving produces different garden and terrace levels, and much more interest.

Milt Charno, a deck and terrace specialist from Hales Corners, Wisc., provides tips on materials and design:

- "We prefer benches and planters to define a deck," he says. "Fencing or railings may obstruct the view."
- "We regularly use pressure-treated lumber for deck underpinnings to save on cost, and finish the deck with whatever the owner wants: redwood, cedar or pressure-treated material."
- Although Mr. Charno's material price quotes are local, they give some idea of the price spread elsewhere:

Concrete	$2.50 a square foot
Brick or stone	$6 to $12 a square foot
Wood	$15 to $20 a square foot

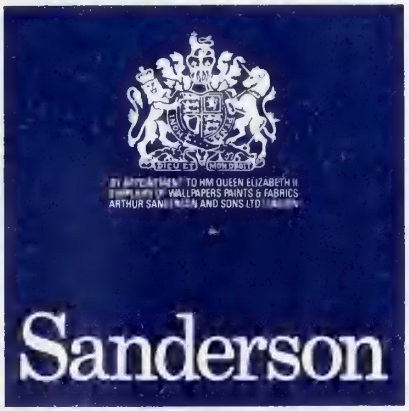
Mr. Charno advises against installing quarry tile ("too slippery when wet"). A check with American Olean Tile Company confirms his concern, but they have overcome the slipping danger with new Quarry Natural textured tile. Mr. Charno points out that concrete can be textured after the pour.

- Construction heart redwood or cedar will turn a handsome gray color in 12 to 18 months. To maintain the raw wood color, apply sealer yearly—"a water-sealing product, not a preservative."
- You *can* stain or paint pressure-treated wood, but wait about six months to make sure the wood is dry. Be sure you buy pressure-treated wood, not wood that has been dipped in a preservative.

What of spas, also variously called hot tubs, whirlpools and therapeutic baths? These tranquilizing bubblers cost somewhat less when installed at the time a pool is built. The spa can operate off the same heater, filter and pump as the pool. Prices range from $2,000 to $7,000, installed.

Whether you dunk, swim or just watch, adding a properly designed pool and surround will change your life at home. Water is the relaxant that pills will rarely replace, and swimming the premier exercise recommended for nearly everyone. Try it.■

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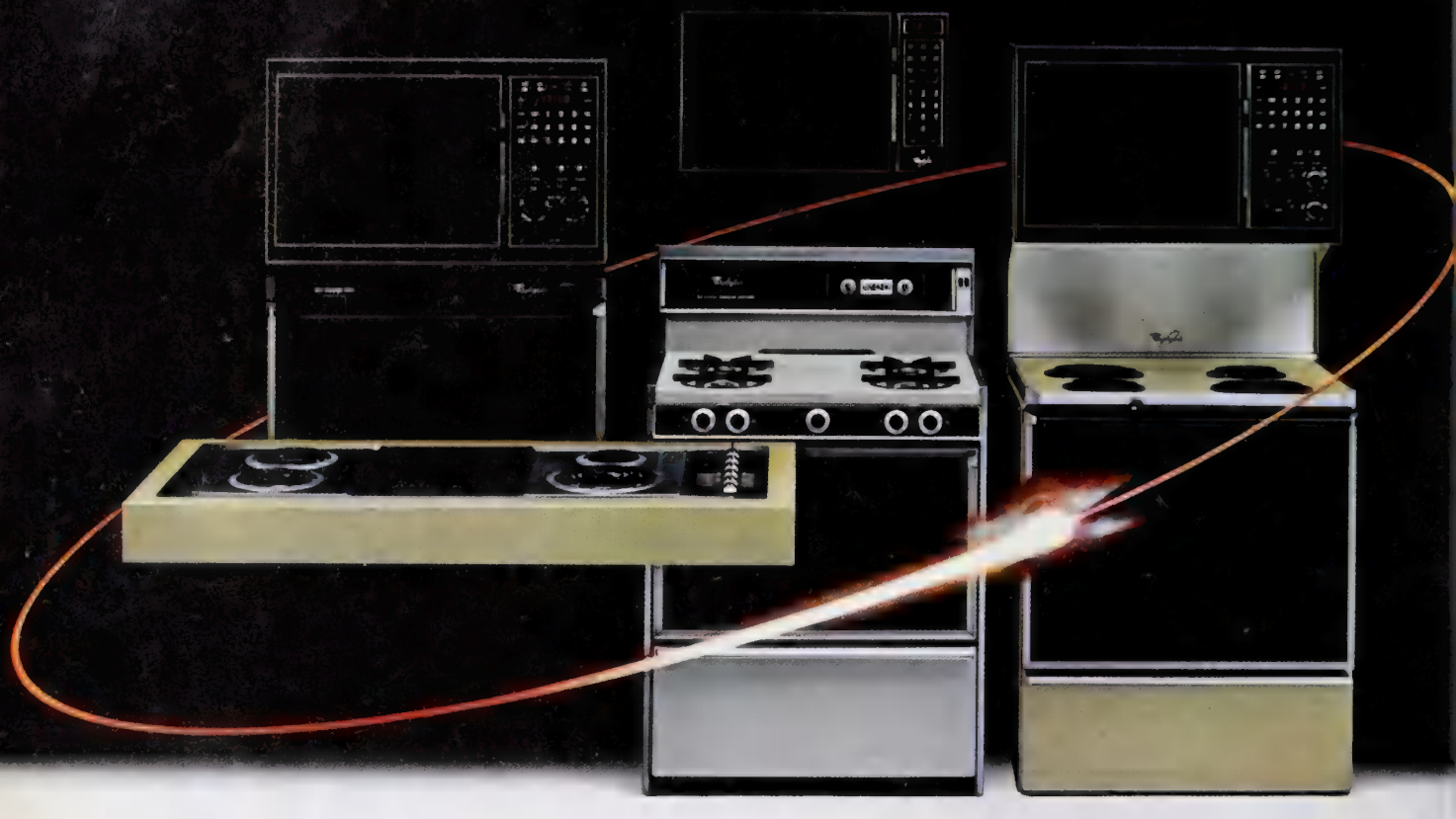
William Morris's original designs are owned exclusively by Sanderson, and we produce them on paper and fabric. The wallpapers are still blocked by hand.

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JULY 1984



WILLIAM P. STEELE

LIVE-IN KITCHENS

There is first a need. Then vision meets that need. The result? Today's expanded-living kitchens.

Is there anything more thrilling than recognizing potential and bringing it to light? Of all the rooms in your home the kitchen offers the greatest opportunities for expanded living. The era in which "one room/one function" was considered ideal is over. This issue celebrates with seven super-compact, meticulously thought-out kitchens whose designs include room for living, dining, cooking, learning and entertaining. When Lyn Peterson and her husband, Karl Friberg, took their kitchen in hand it was "a crummy little room." The warm, inviting dining area *(pictured above and on the cover)* was made by glassing in a porch to lengthen the room, bringing in hard-working pine furniture and covering countertops and cabinets with Formica.►



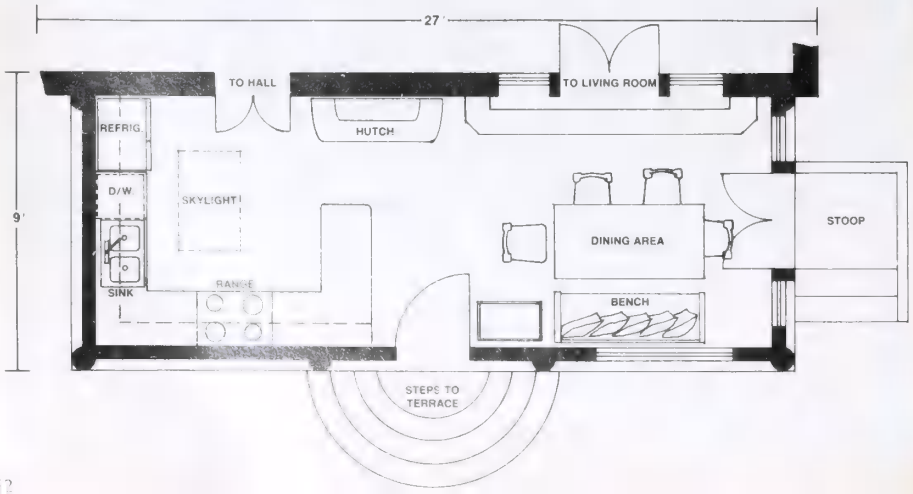
1

Incorporating a back porch as kitchen space, the owners created an outdoorsy living/eating/work room

Owing to the structural problems involved in adding on to an old brick house, designer Lyn Peterson, along with her husband, Karl Friberg, and architect John Caragliano, incorporated an existing screened porch into a small rear kitchen. The happy result is this abundantly lit live-in kitchen. A skylight over the U-shaped work area achieves "openness" and preserves the porch effect; handsome, wide plate glass replaces screens. A new sink, oven hood and dishwasher provide modern conveniences as do countertops and cabinets of white Formica.►

Editor BEVERLY McGUIRE

FOR MORE DETAILS, SEE PRODUCT INFORMATION



"I chose Scandinavian antiques for the dining area because I knew there was nothing my family would be able to inflict on them," says Ms. Peterson. "They've survived! Paste wax and steel wool keep the pine gleaming." Pine furniture, White Horse Antiques. "Sarastus 1" vinyl wallcovering, Marimekko.



WILLIAM P. STEELE

LIVE-IN KITCHENS




2
To satisfy an appetite for
character, the owners matched
older wood floors and
found
new beams
ELYSE LEWIN

LIVE-IN KITCHENS

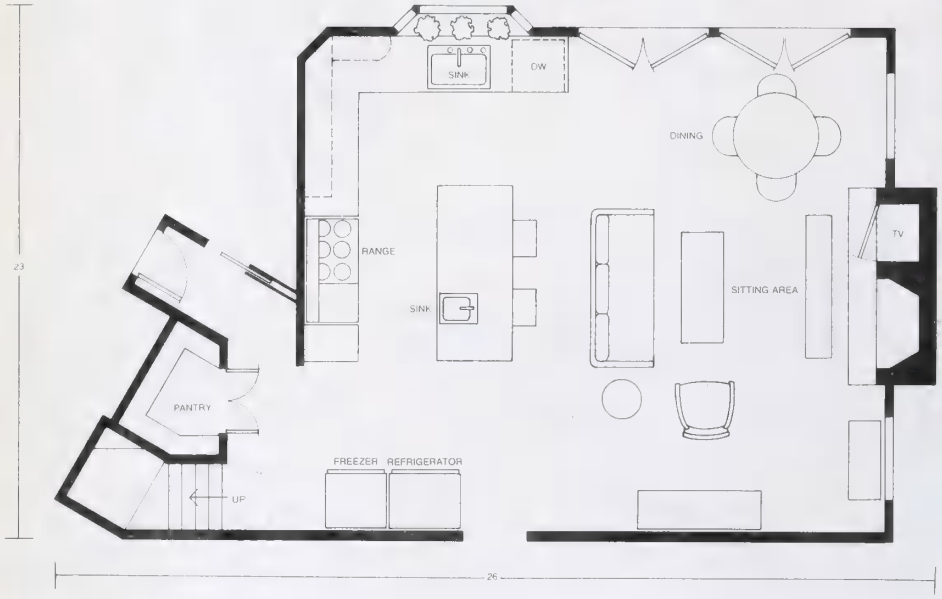


When Patrick and Anne Lannan remodeled their dark, skinny kitchen they added 12 feet to accommodate gracious dining. With a separate conversation area, lovely old antiques, white walls for their art and a fire on cool nights, it has become a room they never like to leave. "I love it when friends drop by," says Mrs. Lannan. " They can have a glass of wine and be comfortable because they know they're not interrupting." ►











While planning her new live-in kitchen Anne Lannan sometimes panicked at the thought of cooking in front of everybody. "But," she says, "I cook a lot, and I was tired of being isolated." Although Mrs. Lannan knew many things she wanted, she gives architect Richard L. Martin credit for planning the tight and efficient work space *(see plan)*. "Dick is an incredible cook himself," she says, "so he knows things like where to put the dishwasher for easy unloading. And he showed me how I could peel vegetables at the island sink, turn around and drop them into the sauteing pan." In fact, the room has far surpassed the Lannans' dreams of what a living room/kitchen could be. "We hardly use the dining room; my husband wants everybody in his beloved kitchen." ■ *Editor* NANCY GOSLEE POWER

Top left: **"I wanted to display my antique utensils and to have my modern ones accessible," says Mrs. Lannan. "I had a picture of a food processor on a typing shelf that I showed to the contractor, Tom McGrath." An electrical outlet is under the counter.**

"Both our daughters, Christa and Sharon, like to show off the spices *(top middle)* arranged alphabetically." ***Top right:*** **pantry.** ***Above:*** **A cabinet with everything for breakfast—toaster, cups, silverware—rolls next to the table, then under the counter.**

Opposite: **Visitors often do not know that the kitchen is new—just what the owners intended. Pegged floors match those in older rooms, and cabinets were grooved and pegged to look old. New support beams have a mellow look. Interior designer: Karin Blake.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION


LIVE-IN KITCHENS



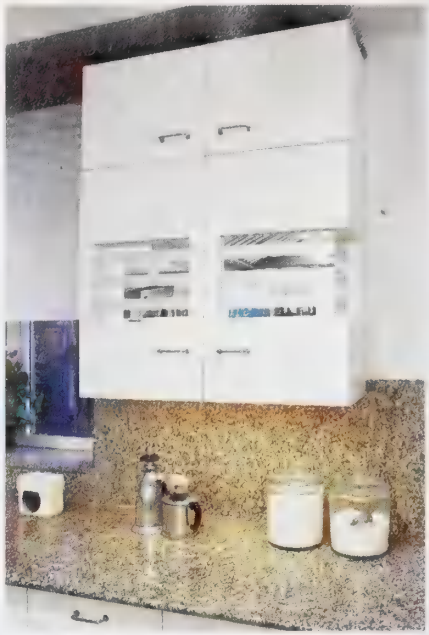


3 *A kitchen of visual delights—cutouts in cupboard doors, lopsided curves, patchwork tile*

Despite gleaming professional appliances and exotic culinary equipment, many super-efficient, clean-lined modern kitchens are essentially boring to look at, as if all excitement has been sacrificed for functionalism. In this remodeled kitchen, architect Alan Buchsbaum and builder David Becker have paid as much attention to visual witticisms, sculptural shapes and luxurious materials as they have to meticulously planned work space. Asymmetrically curved cabinet tops, whimsical cutouts between cupboard tiers, and doors that do not always line up surprise and delight the eye. The result is a room more exciting to be in than most living rooms.►

NORMAN McGRATH

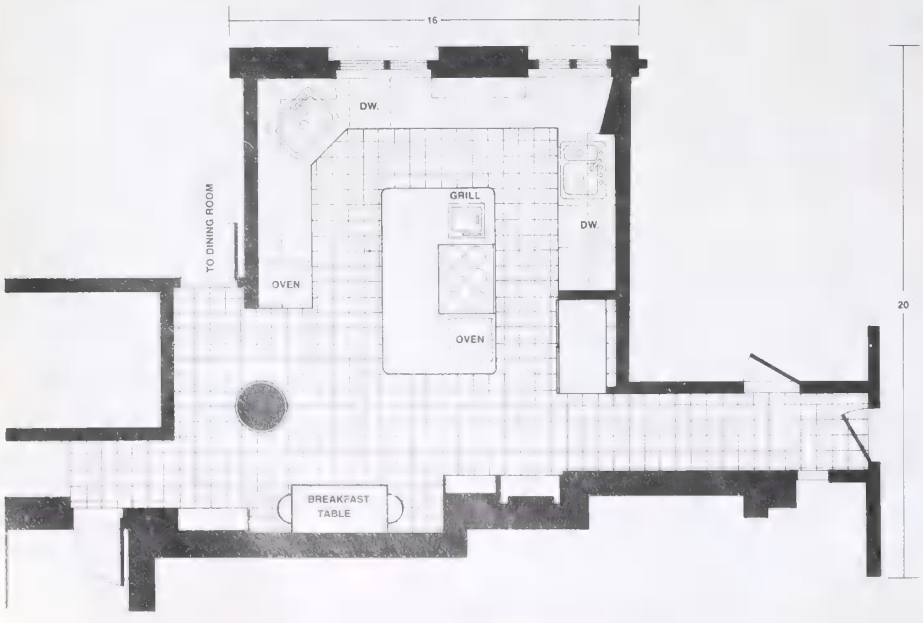
"Polished granite is the ultimate countertop," says the architect, who chose it as much for its graining and pink-brown color as for its resistance to heat, cold and stains



Alan Buchsbaum's own description of this kitchen almost seems to belie its dazzling visual impact: "It's a basically white kitchen—as the owner wanted it—with shapes and patches of color added. There *are* a lot of colors, but they are muted." He refers to the array of exotic materials: pink granite for the perimeter countertops, blue granite for the breakfast table *(see preceding page)*, purple heart and paduc wood strips curving above cabinet tops, and several shades of Italian tile for the floors. Everything is supremely easy to care for. The owner is as fond of the work plan as she is of the materials: "I prefer a galley kitchen, but the room was square, so the solution was an island. There is a very tight work triangle *(see plan)* on one side; on the other side, a second sink and dishwasher plus storage for china, silver and crystal." As Mr. Buchsbaum points out, "One person doesn't have to walk miles to get to everything, but the room is big enough for a crew of caterers." ■

Editor JASON KONTOS

FOR MORE DETAILS, SEE PRODUCT INFORMATION





Strips of mirror (alternating with sandblasted glass) bounce light back and forth, and give the look of fine cabinetry to the Formica cupboards. ***Above:*** **Striped inset turns the corner in one cabinet door.** ***Right:*** **The curve of the exhaust hood and the rounded corners of the island top make stainless steel sculptural rather than clinical.**

LIVE-IN KITCHENS




4
The island, a vital ingredient in the following kitchens, unites work, storage and eating



A storage/worktop island abutting an oval, pedestal-base table is the heart of this huge 24 foot-square kitchen that Lyn Peterson of Motif Designs did for a 1983 show house in Sands Point, N.Y. She installed plastic-coated wire shelves to show off the essential beauty of plates, bowls, baskets and utensils. Packaged products and smaller cookware are stored below the island's countertop. Ease of management is her first priority, from maintenance-free materials to a computer for records and recipes. Formica Colorcore counters; Marimekko wallcovering. ► *Editor* JASON KONTOS

FOR MORE DETAILS, SEE PRODUCT INFORMATION

JOSHUA GREENE



JOHN R. CRUM

5 *The most compatible arrangement for a husband and wife who work together: a cooktop set into an island*

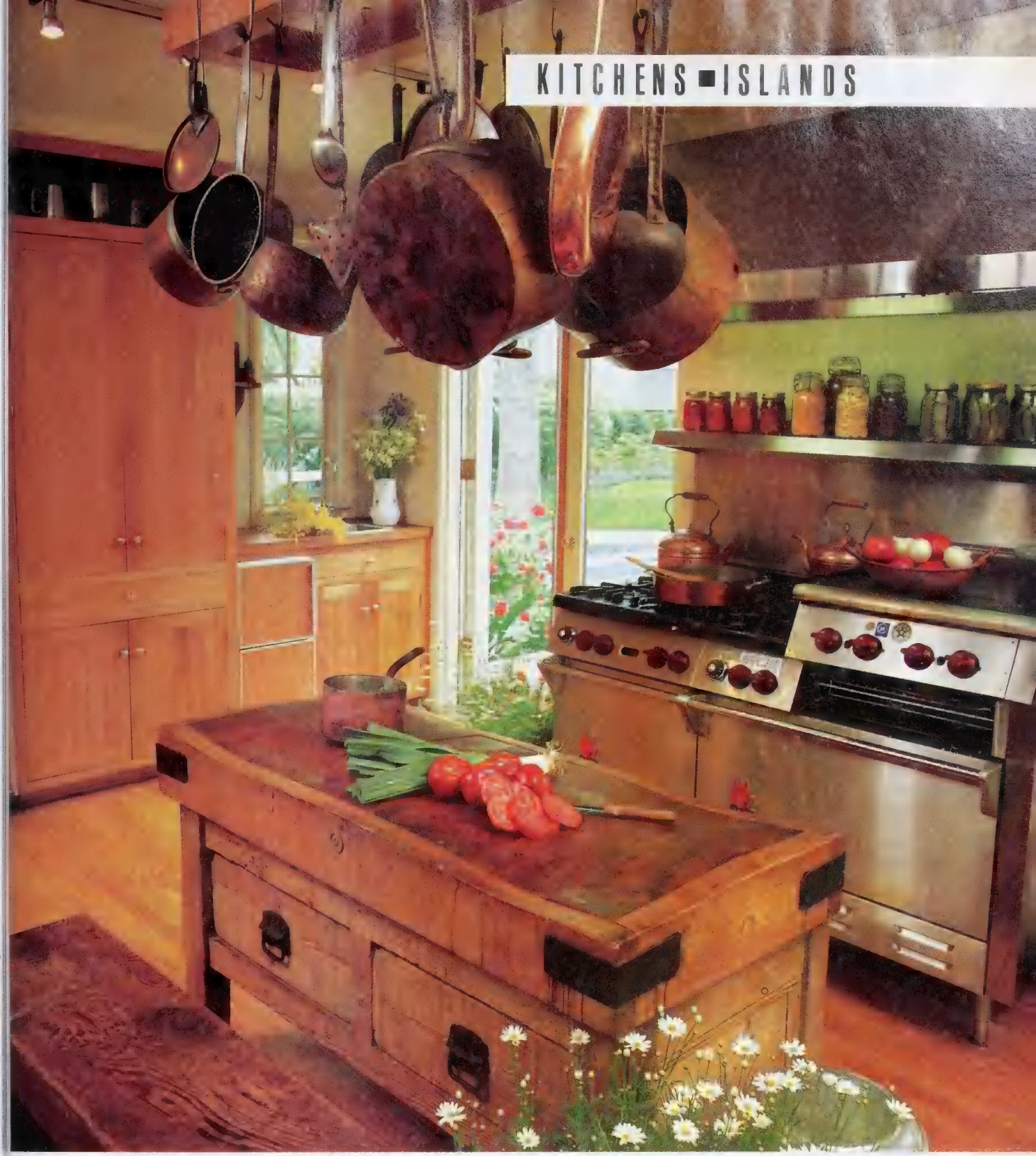
"For a couple who cook together elbow room is essential—thus a cooktop in an island," says designer Mariette Himes Gomez. "And when the cooktop vents through the floor there is no need for a fan." The design and color of the cabinets and island *(above)*, all made by Woody Mosch, were inspired by an old red step-back cupboard belonging to the owners, who wanted the kitchen to look as old as the house.



6 *An oversized island is the ideal gathering spot for guests or for a buffet setting*

When Linda and Mike Waterman moved from Connecticut to Texas, they were determined to entertain informally, although they say, "That just isn't done in Dallas." So that guests can keep her company while she cooks Mrs. Waterman took down a wall between kitchen and family room and installed a huge island instead *(left)*. Mrs. Waterman, of the design firm Linda Clark Sheppard, Inc., chose white plastic laminate because she likes "clean, crisp working surfaces."

MICHAEL GUNNE



The venerable chopping block can be called to duty as an island where the work station happens to be

Some islands are focal points as well as work places, as is the antique butcher's block in this Houston, Tex., kitchen where three rooms were joined to make one gracious, open space. Although it took designer Carol Zimmermann some time to find this handsome old piece with drawers that go all the way through and pull out from either side, she knew just what she was looking for and designed the oak cabinets as the perfect background. The restaurant range provides a cool accent for the warm wood.■ *Editor* KATRIN TOLLESON

MICHAEL DURINE

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Chintz

The rage since the early 1900s, chintz was the delightful remedy for Victorian stuffiness. Now it's newsy again with untraditional ribbons and stripes

The cozy English country look—rooms filled with charming chintzes mixed with delicate porcelains, family portraits and bibelots—is very much today's informal style of decorating. Its keynotes are the pretty patterns of glazed cotton fabrics that pull it all together. The new chintzes shown here and on the following pages come in unusual patterns (such as those inspired by ancient ikat weavings) plus traditional scatterings of old-fashioned blooms as well as patterns that are simply yards of entwined ribbon. Our romantic table *(opposite)* is layered with chintz in a mélange of ribbons and roses: The undercloth is "Winfield" by Cowtan & Tout; the overcloth is "Cecily's Ribbon" by Brunschwig & Fils; the napkin ring holds "Ribbon" by Rose Cumming. Behind the table *(left to right)* are "Hampton Ribbons" and "Rose Chinoise," both by Cowtan & Tout. All are available through decorators or the decorating departments of major stores.►



Stripes have a special young appeal in their simplicity and clarity. Heaped side-by-side on a sofa *(above)* they seem to melt together like a mix of sorbets. The back pillows *(left to right)* are "Bargello" by Clarence House, "Havering Tri-Color Stripe" by Cowtan & Tout, "Rossia" by Lee Jofa, and "Cliff Walk Stripe" by Fonthill. The smaller pillows *(left to right)* are covered in "Waterfall" by Fonthill, "Connaught Stripe" by Cowtan & Tout and "Spring Stripe" by Hines & Co. Sofa cushion fabric is "Abaco" by Stroheim & Romann; curtains are China Seas' "China Stripe Pastel."



TOM McCAVERA



Chintz

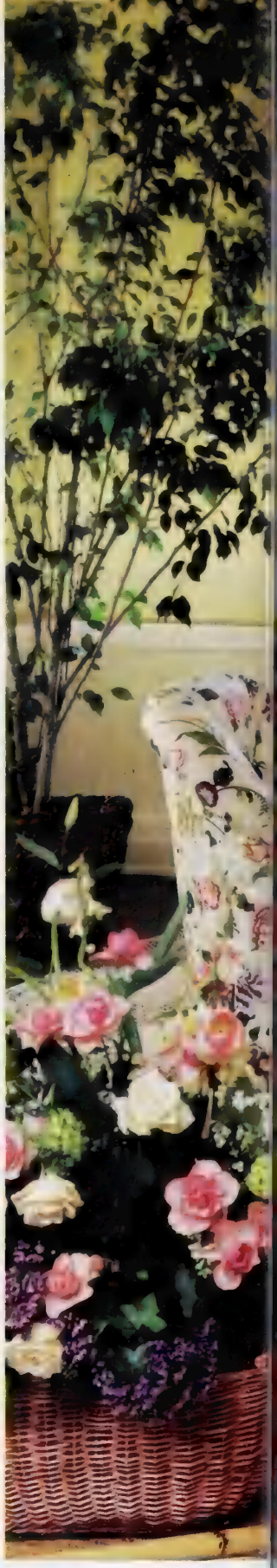


Long used in country houses, chintz is legendary for the way it mellows with age

Back in the mid-19th century when England developed glazed finishes for printed cotton fabrics, the resulting chintzes won immediate popularity because they resisted dirt so effectively. Nowadays chintzes are popular for the same practical reason and also because they come in such a vast array of colors and patterns. Their versatility enables them to go anywhere, creating a look—either soft or crisp—that says welcome. Rooms dressed up in chintzes, such as this living room *(right)*, are charming expressions of comfort and livability. Chintzes age gracefully, becoming even more mellow and supple after many washings or dry cleanings.■

Editor PATRICIA CORBIN





Fabric patterns with a watered-silk look are derived from ancient ikat weavings—the process is borrowed from the Laotians of Southeast Asia, who tie-dyed yarns before weaving them. Today's ikat fabric inspirations take on a new vitality with glazing. The warp-printed effect is completely modern; the chintzes show a wide range of sophisticated color combinations that make a strong geometric statement in their repeat patterns. The exciting ikats shown here *(above left)* seem to shimmer and sparkle yet at the same time are refreshingly cool. *Left to right:* On the slipper chair is "Pantheon" by Clarence House; the ottoman is covered in "Rosella"; next is "Malu Chenee"—both by Cowtan & Tout; the footstool is covered in "Chatfield," also Cowtan & Tout.



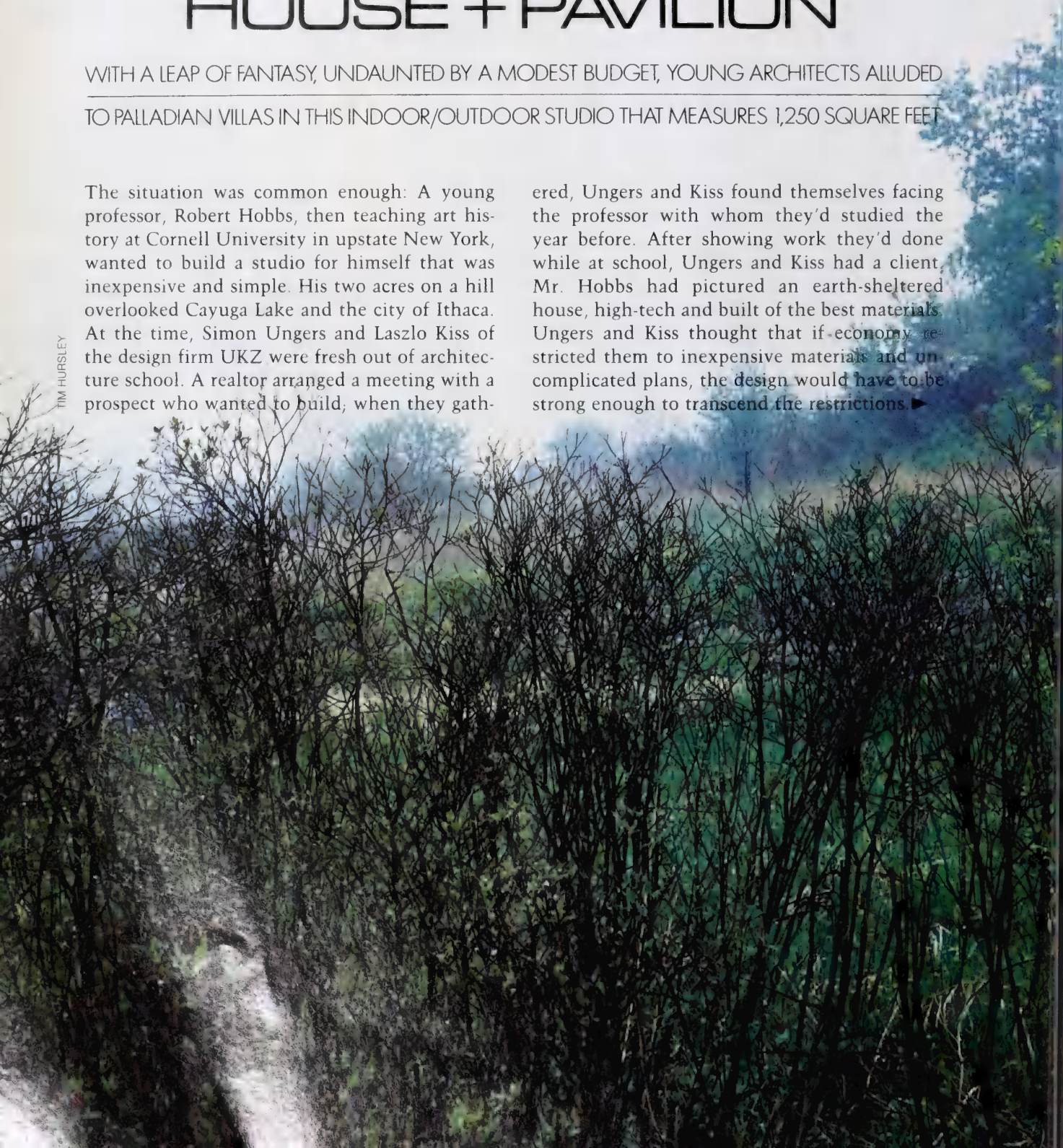
nglish chintz in a beautiful floral print makes a de-ghtful gardenlike ambience for a living room that is cozy and inviting as it is elegant. The spirited de-gn has a joyful, summery air, with baskets of flow-rs, botanical prints and a genial mix of family pic-ures and pretty porcelains. It's a totally American ook, one that harks back to 1906 and decorator Elsie e Wolfe's trend-setting and unprecedented use of chintz in the very formal Colony Club, New York City, yet its origins were inspired by English country house decorating. In this living room *(above)* the all-over chintz pattern is the stylish factor: Lightly glazed "Strawberry Hill" by Cowtan & Tout is a timeless pattern that will stay handsome for years to come. Three botanical prints are by Linda Hickox; the hand-painted silk pillow on the sofa is by Robert Warshaw.

MAGICAL HOUSE + PAVILION

WITH A LEAP OF FANTASY, UNDAUNTED BY A MODEST BUDGET, YOUNG ARCHITECTS ALLUDED TO PALLADIAN VILLAS IN THIS INDOOR/OUTDOOR STUDIO THAT MEASURES 1,250 SQUARE FEET

The situation was common enough: A young professor, Robert Hobbs, then teaching art history at Cornell University in upstate New York, wanted to build a studio for himself that was inexpensive and simple. His two acres on a hill overlooked Cayuga Lake and the city of Ithaca. At the time, Simon Ungers and Laszlo Kiss of the design firm UKZ were fresh out of architecture school. A realtor arranged a meeting with a prospect who wanted to build; when they gathered, Ungers and Kiss found themselves facing the professor with whom they'd studied the year before. After showing work they'd done while at school, Ungers and Kiss had a client. Mr. Hobbs had pictured an earth-sheltered house, high-tech and built of the best materials. Ungers and Kiss thought that if economy restricted them to inexpensive materials and uncomplicated plans, the design would have to be strong enough to transcend the restrictions. ►

TIM HURSLEY





MAGICAL HOUSE + PAVILION





Above and near right: **Four tall windows—three on the south, one on the west—give the studio its orientation toward the sun and lake. A massive marble dining table doubles as a work surface. Hoffmann chairs, stacking tables and a round Fledermaus table satisfy the geometry and purity of the space.**

TOM YEE

A CLEVER ECONOMY OF SPACE—THE STUDIO'S PUBLIC SIDE CAPTURES FULL VIEW OF WOODS AND LAKE WHILE ITS SLEEPING AREA IS TOTALLY PRIVATE THANKS TO THE PROTECTION OF A HILL

The solution for the Hobbs residence was anything but commom—a two-room house with one room inside for winter living, one outside room for summer entertaining that also serves as an entrance and introduction to both house and view. The house is partially buried in the hill and positioned toward the south for solar and insulation efficiency. The studio is a little more than 650 square feet, subtly divided into areas for eating, sleeping, entertaining and study. Four columns and a dropped ceiling establish the living area with a corridor or gallery around the perimeter. The wooden structure at the northeast column contains a bed platform, closets and kitchenette with lattice detail echoing the outside wall. Behind it are the utility closet and bathroom. Directly across is the wood-burning stove that completes the core of the living area. Three windows face south toward the lake; another faces west to bring in afternoon sunlight.

The materials used are basic and inexpensive—concrete blocks and wood--but Ungers and Kiss chose to transform them with paint, making the concrete look like plaster and softening the color of the wood outdoors to a weathered blue-gray. The interior and exterior share the color combination of pure white and pale, creamy yellow.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION



MAGICAL HOUSE + PAVILION

"IT'S A LOFT IN THE COUNTRY," SAYS ROBERT HOBBS OF THE OUTDOOR PAVILION ATOP HIS STUDIO ON CAYUGA LAKE



TIM HURSLEY

The pavilion, defined by the framed outline of a classical temple, stands above the studio to welcome and orient the visitor. The two colors used to paint the concrete block—white and pale, creamy yellow—set off the weathered, blue-gray of the frame. *Inset, above:* White lattice on the side leads the eye down the steps and onto the studio where the lattice is repeated on the built-in platform.

The studio acts as a base for the sculptural wooden frame on the pavilion above—a solid platform for an airy fantasy. For inspiration, the architects looked back to the elegant simplicity of the Greek temple and its subsequent influence on the Palladian villas of Italy. The frame defines the outdoor room and shapes the view, creating a point of entry for the house as seen from the road above. "This is a house with the idea of a house on top," says Robert Hobbs.

It's not a house for everyone, but in it there are ideas about space, about creating mood, about transforming materials that would apply to almost any place. Starting with simple forms and basic elements, a studio becomes a lesson in composition, and beyond, in architecture.■

Editor ANN McKEE WISER




ARCHITECTURE ■ RESTORATION





RESCUING A 19th-CENTURY TREASURE

Vacant for 15 years, this 1832 Greek Revival house was found in Vermont and diligently restored miles away

Although the preservation movement continues to gain ground there are still many worthy old houses being torn down or abandoned. Doreen Nakamura found such a treasure in Vermont and moved it piece by piece to its present site in Sagaponack on Long Island. "A normal person would have been overwhelmed by the work it needed," says Ms. Nakamura, "but to a restorer it was in pretty good shape. Except for care with the trim, taking a house down is easy. But the documentation—hundreds of photographs, drawings and markings for each piece—took three months!" After such research, and the equally scholarly rebuilding that followed, Ms. Nakamura and her husband, Fumi, stopped short of turning their prized building into a museum. To achieve a contemporary lived-in quality while preserving a "period" atmosphere they turned to an expert—designer Mariette Himes Gomez. She chose mostly sturdy new furniture (some of it copied from Early American pieces) along with crisp cottons that are easy to care for. ►

Left: **Library comfort derives from Mrs. Gomez's mix of new upholstered pieces, fresh fabrics, antique accents. Love seat and chair from Century Furniture; love seat fabric, Fabriyaz; needlework camp chair and footstool, Trevor Potts; inlaid wood boxes, majolica, John Rosselli.** ***Above:*** **The house is ochre. Historical consultant: Donald Carpentier.**

TOM YEE

RESCUING A 19th-CENTURY TREASURE

Reminiscent of an old-fashioned sun porch, the sitting room shines with lacquered rattan among the greenery



"A light-filled room like this one lends itself to crisp decorating," says Mariette Himes Gomez, who chose confetti-patterned combed cotton for curtains and cushions. Bottle-green in three different textures, is a unify



ıg tone: the glossy lacquer of the rat-
ın, the milk paint finish of the boxes
ext to the sofa and the rough metal
f the polo bench. Waverly fabric; rat-
ın, Henry Dowdy. Polo bench and
sh folk sculpture, Kelter-Malce.►

RESCUING A 19th-CENTURY TREASURE

Wide floorboards and stained-wood trim in the new bedroom live up to the fine architectural details in the original house







Above: **Striped curtains show off woodwork. Rag rug, Thos. K. Woodard; fabric by Cowtan & Tout; basket, bridal quilt, Judith and James Milne. Stencil by Ruth Ann Greenhill.**

In Randolph, Vt., where Mr. and Ms. Nakamura and their partner, Jeremy Woods (Mura & Woods Associates specialize in restoration), found their relic, it was called "the Tyler farmhouse." The phrase is misleading because many of its architectural details are much finer than "farmhouse" implies. According to Mrs. Gomez's description, "This was not a typical country house; it looked like something from *Main Street*. And I knew that the furnishings should not be primitive." The window frames, chair rail and mantel in the dining room are among the finest details in the house, and the blue-gray color was found under many layers of paint. Most trim colors are not original to the house because, as Ms. Nakamura explains, "When we scraped down to the original paint, we found that *all* the walls were white, and much of the trim as well. It seemed very dull." The dusty pink moldings in the sun room *(preceding pages)* inspired Mrs. Gomez and her associates to introduce pink or a deeper shade of oxblood in every room: "The striped fabric on the library sofa and the oxblood plates in the dining room are a subtle way of passing that color on."■

Editor PATRICIA CORBIN

Left: **The pink motif running through the house bursts into bloom in the bedroom addition. "We like to do a bed without appointments like dust ruffles," says Mrs. Gomez. Bed from Simms & Thayer Cabinetmakers; grain-painted chest, rag runner and basket under the bed from Evergreen Antiques; linens from the Ralph Lauren Home Collection.**

*FOR MORE DETAILS, SEE PRODUCT INFORMATION

URBAN SPACE



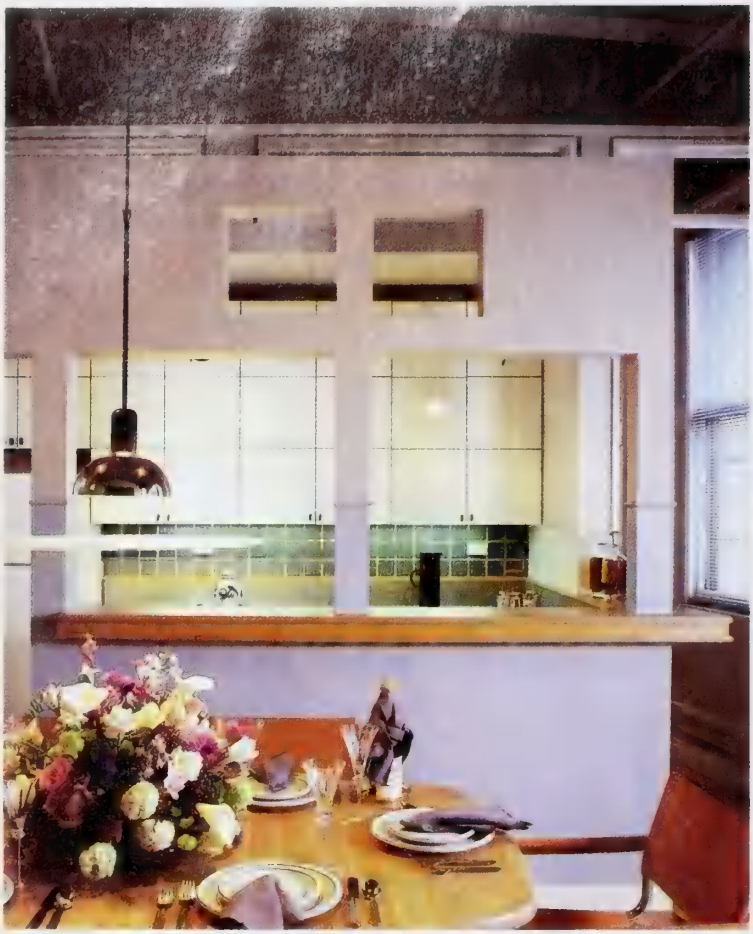


LIVING WITHOUT WALLS

Reluctant to carve this 1,200-square-foot loft into tiny spaces, the architect shaped six "rooms" with sculptural dividers ►

LIVING WITHOUT WALLS

Everywhere you look there's a window with an intriguing view of another "room"



The kitchen's white Formica cabinets were scored and the grid of lines painted black, an ingenious treatment that disguises the door openings. Fluorescent overhead and under-the-counter lights illuminate the work areas.



The master bedroom, entered through nine-foot-high doors on either side of the kitchen* (see plans, opposite), *can be totally closed off from the loft or kept open for a greater vista.

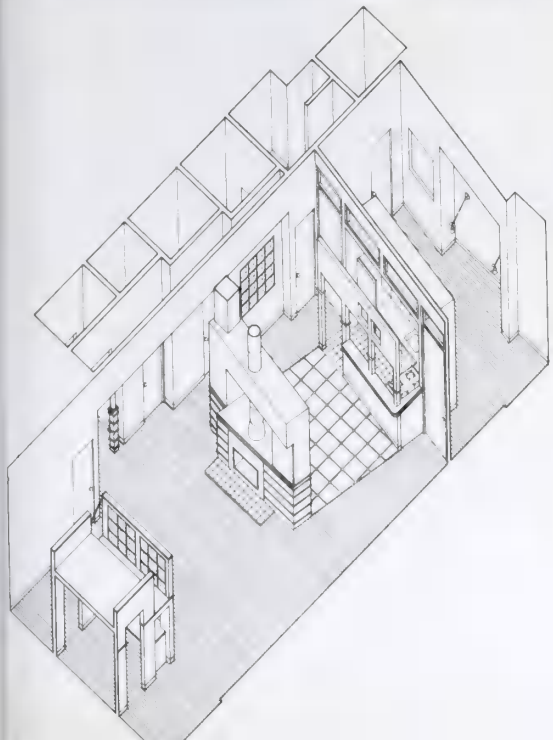
The problem with this New York City loft, once a photographer's studio, was that it needed civilizing; its raw sweep of space had to be broken down into sheltered, comfortable living areas. But owners George and Agnes Marton didn't want it walled off into a conventional two-bedroom apartment, a configuration that would have fit perfectly in the loft's 1,200 square feet. How then to divide the space without diminishing its big-sky spirit? Architect David Prendergast, of Prendergast & Sawyer, found the solution in three free-standing dividers, each with windows that allow you to see from one end of the loft to the other. For example, the dining room *(opposite, top)* is entirely open yet offers the illusion of an enclosed pavilion from which you can gaze into the living room and den on one side, the kitchen and master bedroom on the other.

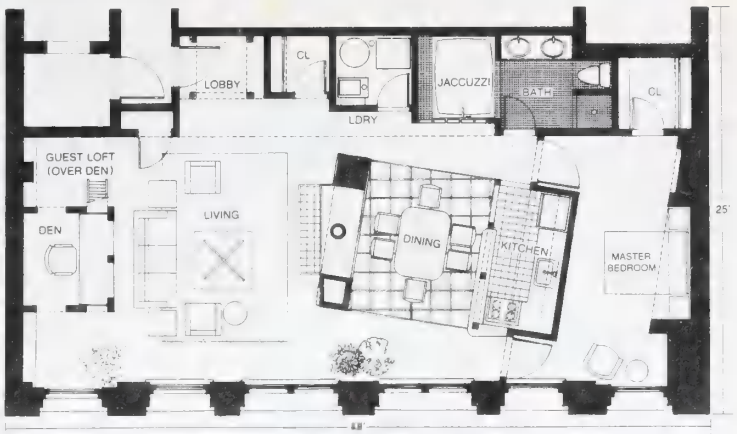
Dividing the loft in this unconventional fashion was actually *not* the most efficient way to use its space. All the "rooms" are rather tiny in terms of square footage (the dining room is 9 by 11 feet, for example), but since each borrows visually from the next, spaciousness is implied. Even the dollhouse-sized guest room tucked in a sleeping loft above the den seems ample *(see previous page and plan, opposite)*. Ascended like a tree house via a ship's ladder, it's full of light thanks to a wall of glass blocks and a side opening that allows for an excellent view of the outdoors through the loft's exterior window.

Within the loft's ingenious open scheme, the owners did want a totally private master bedroom. Thus the low kitchen wall that shields the bedroom from view was fitted with two nine-foot doors on either side. To help noiseproof the bedroom when the doors are closed, a row of four clerestory windows was added above the wall. Though not much deeper than its bed, the bedroom feels far grander because of its angled, stepped rear wall, painted in gradations of blue, which creates a sense of perspective in the tiny room.■ *Editor* JASON KONTOS

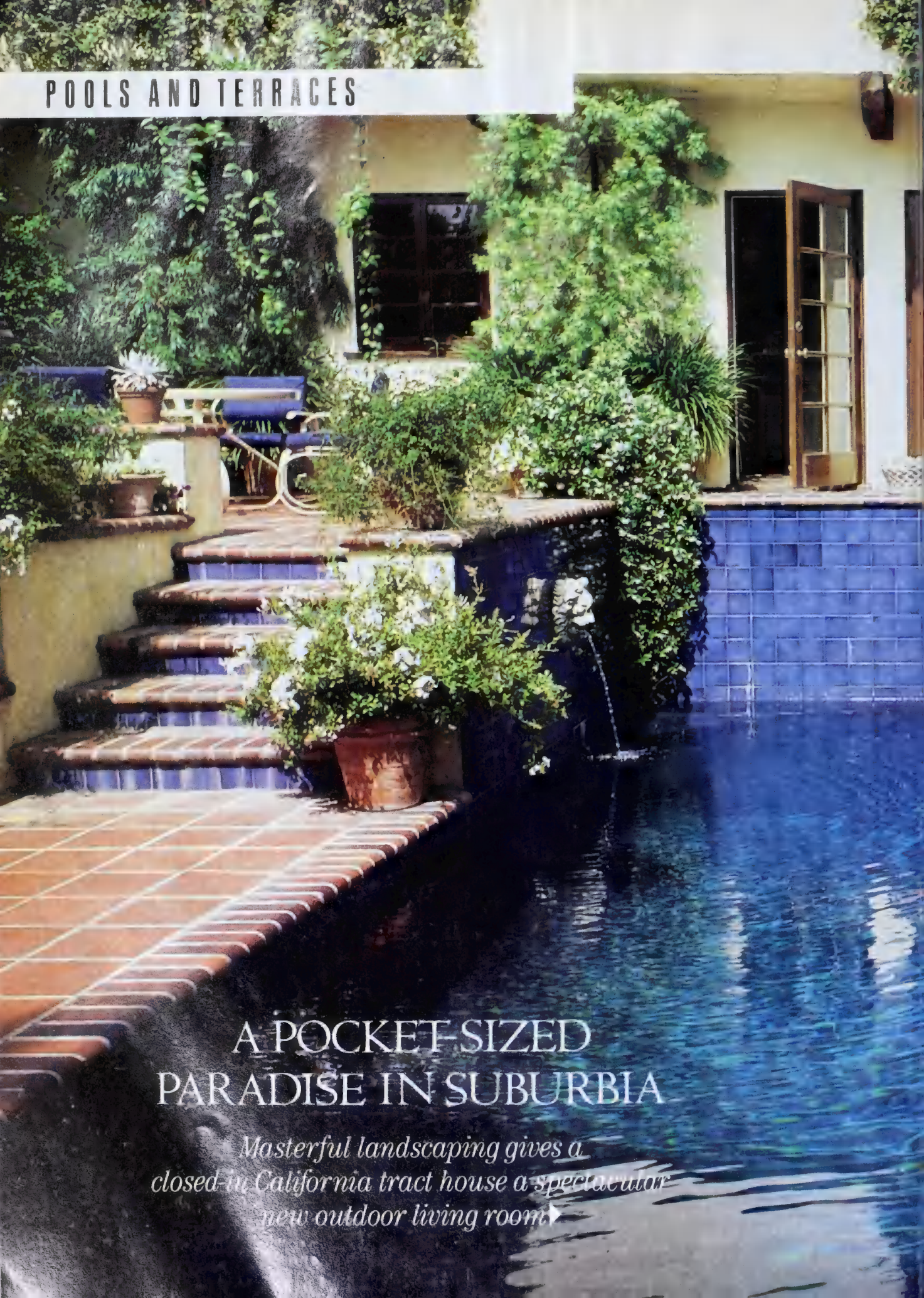
FOR MORE DETAILS, SEE PRODUCT INFORMATION

This massive divider between the living and dining rooms has a window pierced by the fireplace's gleaming black flue. Beyond is a den topped by a guest sleeping loft, with its graphic, white-banistered ship's ladder.





Above: *The loft's dining area is turned on an angle, creating a trick of perspective that makes the living room seem larger. Similarly the bedroom has a stepped, angled rear wall.*
Left: *Though all the loft's dividers appear to be freestanding, the one between the bedroom and kitchen actually reaches 12 feet to the ceiling. What preserves the illusion of its openness is a row of four clerestory windows. The guest loft and bath, which has a Jaccuzzi, are both kept private yet given light with translucent glass blocks.*



A POCKET-SIZED PARADISE IN SUBURBIA

Masterful landscaping gives a closed-in California tract house a spectacular new outdoor living room



Where a stoop and basketball court once stood, landscape architect Robert M. Fletcher gave Maria G. Ehrlich and her two children a terraced yard with a 15-by-30-foot swimming pool at its heart. Finished with midnight blue plaster, it recollects reflecting pools of the 1920s. Up to 12 guests gather often for meals on the upper level of the terrace.



DAVID GLOMB

Right: **A stone-rimmed pool meanders through trees to take advantage of a 360-degree view of Los Angeles. The property is fenced in for privacy, so architect H. Michael Fox put pool in front of the house.**

Right: **Landforms and existing dogwoods dictated this environment of plantings, pools and a waterfall that tumbles like a mountain stream. It was designed to be as beautiful in winter as in summer.**

WHEN POOL AND LANDSCAPE BECOME ONE

Some of today's most beautiful pools are natural extensions of their surroundings

When a beautiful site is put into the hands of a talented designer, the results can be absolutely spectacular. Even more than being in touch with its natural surroundings, a splendidly designed and executed poolscape can become the highlight of a property—in all four seasons. The scene at right, for instance, was conceived by landscape architect Randolph Marshall for a contemporary house on a small, heavily wooded site in Westchester County, N.Y. Towering evergreens were razed up to the house's expansive windows and the resultant clearing orchestrated with indigenous-looking pools and plantings. A small upper pool feeds via a newly created rambling waterfall into a large, pondlike pool with a separate spa *(opposite, foreground)*. Rimmed in quarried granite, the black-bottom gunite pool mirrors images of the trees beyond and the clouds above. The waterfall operates full time, contributing icicles to the snow-covered landscape in winter. At the other extreme, the pool below derives its impact from a restrained design. Surrounded by weathered decking, it makes swimmers feel at one with the body of water beyond.►



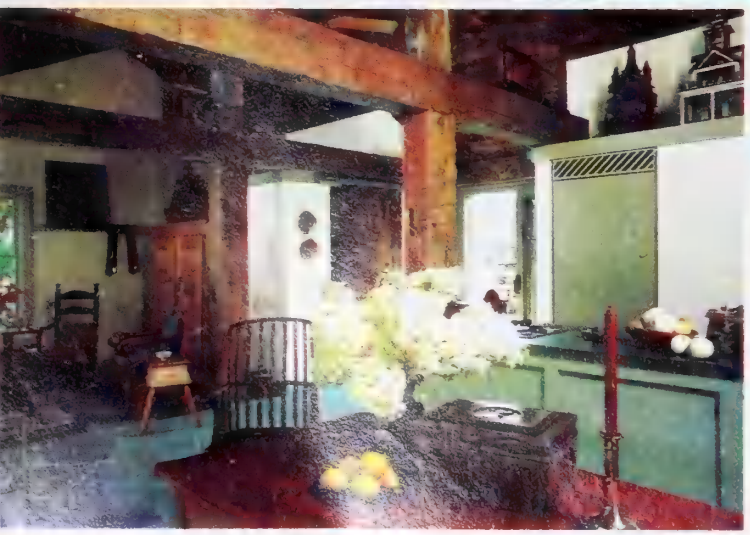
At the edge of a saltwater bay, this appealing pool represents the height of simplicity. Decking draws such a fine line between the waters, you hardly perceive it's there.



A TRIBUTE TO NEW ENGLAND

Local stone and a recycled barn make a serene pool and pavilion

Set into a Connecticut hillside, this poolhouse blends into the landscape like a timeworn farm building, much like the stable that once stood here. "The land seemed to want the same shape back in this location," says its owner, Ira Howard Levy, who is so committed to New England sensibilities that his woodworkers researched techniques at Hancock Shaker Village before undertaking the interior detailing. The pool, too, appears as a natural extension of the landscape. ►





Built from a dismantled Vermont barn, the poolhouse shows its cherry beams and provides a showplace for a collection of miniature houses and native antiques. For the owner, a trustee of the Museum of American Folk Art in New York City, displaying such prized objects in a poolhouse is further tribute to the richness of New England's legacy.





GREENHOUSE FOR A HOT TUB

Reaching to the sky with its teardrop roof, this 60-year-old greenhouse is like a magical bubble

It was a stroke of serendipity—a run-down greenhouse built in the 1920s by an eccentric artist to accomapany his castlelike stone residence, rediscovered 60 years later by a young New York family. They repaired its glass, pointed its stone, removed its rusted-out potting areas, painted its steel frame and spruced it all up. "When it was all cleaned out, we realized what fun it would be to have a hot tub in it," says interior designer Susan Zises Green, who weekends here with her husband and children. Wrapped in towels, they love to tiptoe through a starlit night from house to greenhouse for an invigorating soak. Other times, inviting wicker furniture and a wood-burning stove make it an irresistible spot for reading, relaxing or enjoying a meal transported from the house.► *Editor* JASON KONTOS

Right: **The greenhouse is old, the vista new—the trout-filled, spring-fed lake was built by Arthur Green. The bottom of the greenhouse once housed llamas and bears; the owners added a plywood surround, painted by Luis Molina to look like stone.**

TOM YEE



FROM PLANNING BOARD TO REALITY

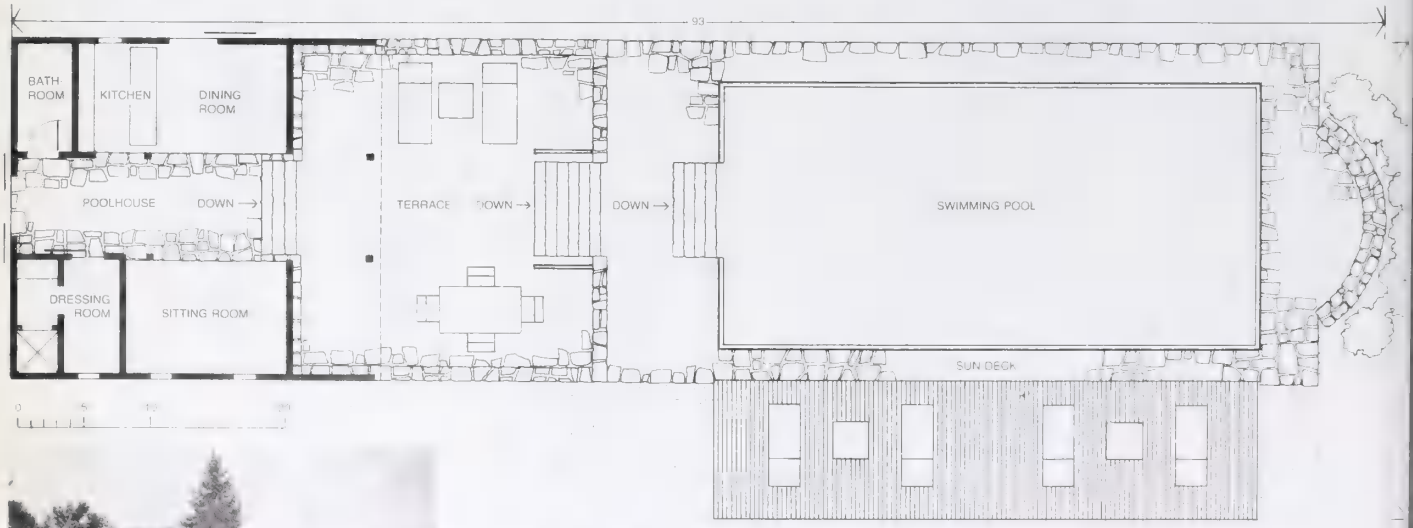
Today's best pools go well beyond being just swimming spots. Here's the thinking behind three of those shown on the previous pages.

A cool dip under the noonday sun, lunching alfresco by the water's edge, an exciting new view from your living room windows—the best way to insure the success of your new pool is to carefully plan what you want it to accomplish.

"In a small lot, most people put pools parallel to the house, but that cuts the yard in half," says Robert Fletcher, who transformed a tiny Beverly Hills, Calif., yard *(opposite top and pages 86 and 87)* into a fabulous oasis by placing the pool lengthwise in the center of the lot. "It creates the illusion of depth in a small space, and also allows people to circulate throughout the entire garden." Mr. Fletcher paved the yard and used vertical plantings at the boundaries to screen out views of telephone poles and an alley. Fill from the pool excavation became the foundation for the upper terrace at the back of the house.

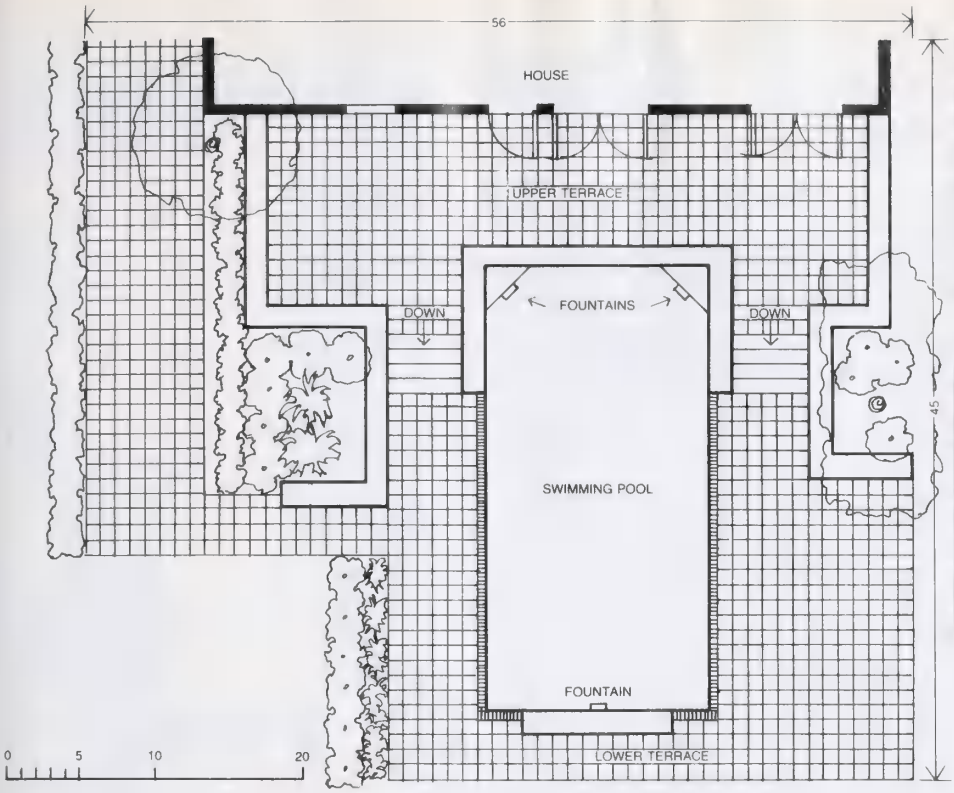
In a small sloping yard *(opposite bottom and page 89)* reshaping the space was Randolph Marshall's solution for giving his clients a scene they could enjoy year-round. Tall evergreen trees were removed up to the house *(foreground in plan)* and a pool shaped to retain two big dogwoods. "The slope was carved out and boulders were used to preserve the grade on the uphill side," explains Mr. Marshall. The pool is on a series of levels, reached by ascending a few steps from a small terrace next to the house. At the highest point there is a small pool, about three-and-a-half-feet deep, that is spacious enough to sit in. From there a waterfall tumbles down three stone levels into the main pool. The small area in the front, closest to the house, is a spa, large enough for five or six people. Plant pockets are set near stone paths and boulder walls.

The Connecticut pool and poolhouse *(below and pages 90 and 91)* were conceived by their owner to be a self-sufficient paradise. "I prefer to entertain here, instead of the main house, in summer," says Ira Howard Levy. "The combination is ideal: a swim, a salad, another swim, a snooze on the terrace, a glass of wine. . . . " The poolhouse replaces the proportion of stables that once stood here; the pool, a simple rectangle, sits on a hillside. The terrace, the pool's apron and its interior edge were paved by Vermont stonemasons with stones from walls that ran through the property. The setting is amid a collection of conifers put into the property in the 1920s. According to the owner, "I wanted both pool and poolhouse to appear as natural extensions of the landscape."■ —LOIS PERSCHETZ





Located 500 yards from the main house, this poolhouse *(left in plan)* includes a kitchen, dressing room and bathroom so guests can spend the day here. A few steps down is a terrace. The pool is on a level just below that; at its far end, a curved wall includes a three-inch opening through which water flows into a trough. "It's very Japanese," says Mr. Levy. "All my interests come together in this pool."

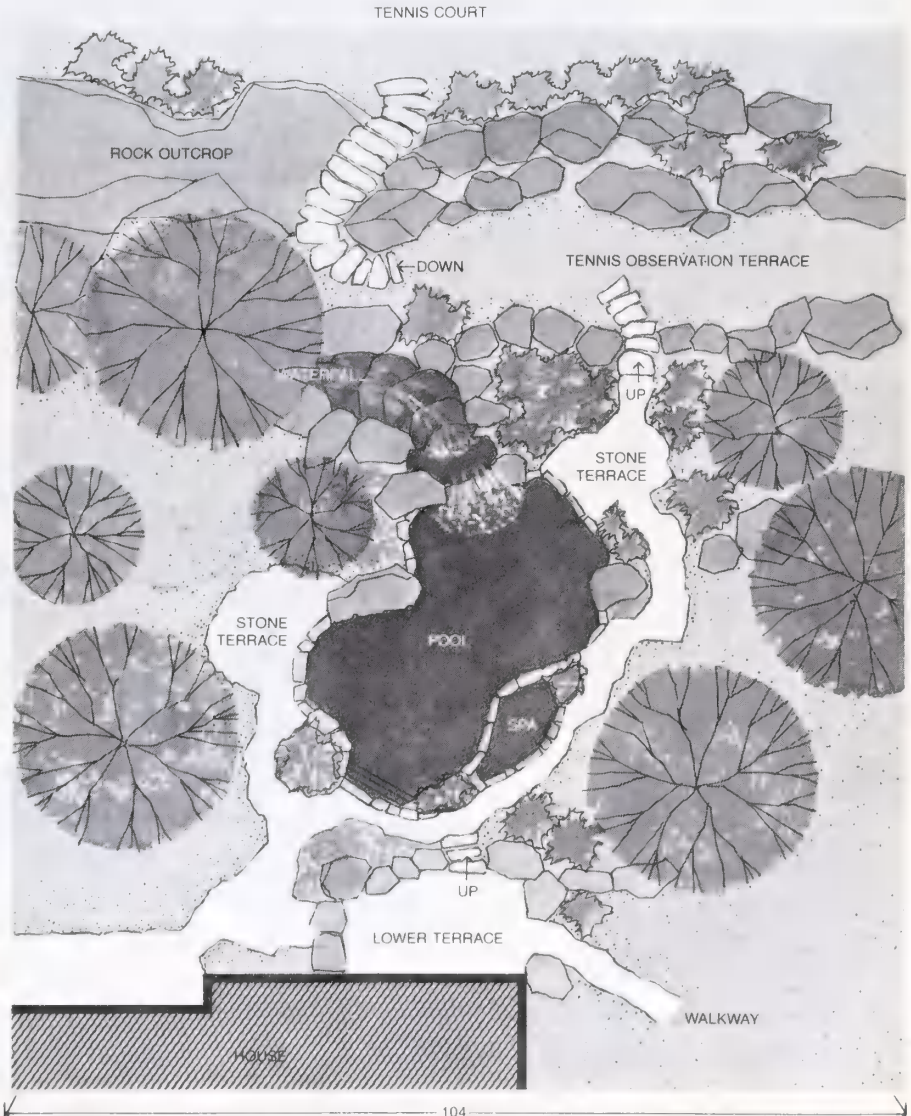


Working with the house's owner, interior designer Maria Ehrlich, Mr. Fletcher opened the entire back of the house to the new garden. A back stoop was removed; the four small ground-floor rooms were given French doors. Above, new balconies grace the bedroom of Mrs. Ehrlich and her daughter. The yard is tiled from edge to edge.





The area of the yard closest to the house is completely taken up by the pool; steps descend to another area, 20 feet below, that contains a tennis court. Rimmed in quarried granite, the black-bottom gunite pool mirrors images of the trees beyond and the clouds above—and provides ever-changing scenery that's beautiful to watch from inside the house, about 25 feet away.



PLANS: NATALIE F. SIEGEL

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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q This 15½-inch-tall glass vase has large plums bulging from the sides. It has the word "Gallé" at the top. How old is it?

—J.G., Columbia, S.C.



A. Émile Gallé was a famous French artist who made glass, furniture and pottery. You own a piece of cameo glass that was made about 1895. Some of this glass was made using several layers of colored glass; parts were then cut away to form the design. Your vase is blown-molded. A wax mold was made and the layers of glass were blown into the pattern mold. Collectors call both types "cameo glass." Your vase is made in a well-known pattern. It is probably worth over $5,000.

Q My dressing table mirror is very old. The mirror moves on the uprights and the drawers open. It is made of mahogany and measures about 2 feet in height. Can you tell me more?

—E.B., Springfield, N.J.

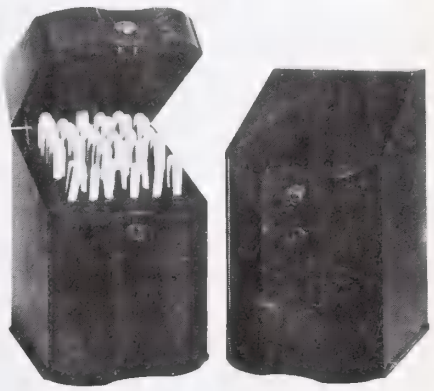


A. You own a "dressing glass" or "toilet glass." It was a form that became popular during the mid-18th century. Examples were made in Queen Anne, Hepplewhite and Federal designs. The mirror and drawer unit was made to be kept on a bedroom table or bureau. The style was in keeping with the other furniture of the day. Your glass is in the Federal style, which was popular from about 1810 to 1830. Only a few reproductions of these pieces have been made. It is worth from $1,000 to $1,500.

Q My knife boxes have been in the family for quite a while. How were they used?

—R.L., Haywood, Calif.

A. Table flatware was an expensive luxury during the 18th century. Silver or even gold handles were popular. Special boxes were made to be used in the dining room, at either end of the sideboard. A slant-front knife box like yours could be locked to protect the silver and could be opened to display the rich contents. Your boxes were made in the Federal style and were probably made on the East Coast of the United States between 1800 and 1820. Many of these boxes have slots that are the wrong size to hold a modern set of knives. Attractive sets of old knife boxes in good condition are rare and usually sell for over $2,500.



Q How old is my "bamboo" chair? It seems to be made of a hardwood cut to look like bamboo.

—T.T., Saugatuck, Mich.



A. Bamboo furniture has been in style since the early 1800s. The Brighton Pavilion in England was decorated in a romantic style of Oriental-inspired designs. Bamboo was one of the exotic materials that was favored. Reed bamboo is lightweight and somewhat fragile, so American designers adapted the idea. Hardwood, often maple, was cut to resemble bamboo. It was painted to make it appear realistic. Your chair dates from about 1810. It is worth about $350.■

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WHERE TO FIND IT

ESCALATING PRICES OF AMERICAN ANTIQUES HAVE SPAWNED ENTHUSIASM FOR HANDMADE REPRODUCTIONS

By SYLVIA SUNDERLIN

Each year soaring prices make American antique furniture scarcer on the open market. Fortunately, possibilities are increasing for obtaining fine reproductions of American classic furniture, from regional country to formal pieces of the late 18th and early 19th centuries. There are a few superb craftsmen, skilled in traditional methods, knowledgeable in furniture-making history and in the various styles and suitable woods, who are making the finest quality reproductions. Firms listed here vary widely in their specialties, but all make furniture by hand and usually to order. Since there is no mass production, custom orders are likely to be costly and take some time for completion.



Reproduced from a museum original, this Shaker rocker typifies those made in the Mt. Lebanon community, c. 1830 to 1860.

Cabin Creek Furniture, PO Box 927, Wake Forest, NC 27587; (800) 628-1123 and (800) 334-1211—The Mackies and assistant craftsmen reproduce southern country furniture, such as shelves and small tables, corner cupboards and hutches, pencil-post beds and pie safes with hand-punched tin panels, all in solid Ponderosa pine. Brochure, $2 (with line drawings and prices).

Michael Camp, 636 Starkweather, Plymouth, MI 48170; (313) 459-1190—Mr. Camp has had many years of experience in reproducing Queen Anne and Chippendale styles of northeastern American furniture (1690 to 1775). Chairs and case pieces are all handmade and to order. Catalog, $3.

Community Industries of Hancock Shaker Village, PO Box 898, Pittsfield, MA 01202; (413) 447-7284—This community industry reproduces Shaker furniture from originals on display at the Hancock Museum, including rockers, straight chairs, candlestands, case pieces and hanging cabinets. Other pieces are custom-produced. On sale at Hancock Museum shop daily, 10 A.M. to 4 P.M. Current catalog, 50 cents.

Decker Antique Reproductions, Inc., PO Box 5688, Rte. 26, Dry Gap Pike, Knoxville, TN 37918; (615) 689-2371—This small firm of Appalachian craftsmen makes faithful reproductions of the simple but sturdy furniture that has been in common use for generations in Appalachia, such as dry sinks, pie safes, corner cupboards, bedroom furniture and chairs. Construction is of solid wood, native oak, eastern white pine, walnut and cherry, all wooden-pegged. Illustrated catalog, $3 (with examples of wood finishes).

Robert Fileti, 135 Main St., Chatham, NJ 07928; (201) 635-8910—Mr. Fileti's reproductions (all custom-made) are mostly of 18th-century American chairs and case pieces by the foremost Boston, New York and Philadelphia masters. His work involves hand cutting, carving and other aspects of fine traditional workmanship. He can reproduce chairs, for instance, to fill out sets, or replace missing companion pieces. Inquiries are welcome.

William H. James, Inc., PO Box 130, Denmark, ME 04022; (207) 452-2444—Although reproduction of Windsor chairs and settees is the firm's specialty, long-experienced craftsmen also reproduce cherry pencil-post beds, three- and four-drawer 18th-century chests, some in curly maple. All work is done by hand using traditional tools and methods. Catalog, $2.

Robert C. McCarthy II, 2008 Shadowood Ct., Columbia, SC 29210; (803) 781-5674—Reproduction of 18th- and 19th-century southern furniture, using authentic 18th- and 19th-century tools, is Mr. McCarthy's specialty. From a large stock of walnut, cherry, mahogany, baywood, cypress, heart pine and other woods, he duplicates to order huntboards, chests of drawers, high chests, four-poster beds and birdcage tables. Inquiries invited.

Daniel Mack, Rustic Furnishings, 225 W. 106th St., New York, NY 10025; (212) 666-4277—Reproduction, or rather, adaptation of Adirondack furniture is Mr. Mack's specialty. He scales down this unique rustic style for "country rooms," using the natural shapes and angles of the wood for the construction of settees, chairs and sideboards. Custom work and mail order only.

Brian Pear, 216-C North Fehrway, North Bayshore, NY 11706; (516) 586-5535—Mr. Pear makes reproductions of 17th- and 18th-century American furniture (such as country Queen Anne chairs and highboys, high-style lowboys and chests of drawers) with painstaking attention to authentic detail. He specializes in replication of rare, otherwise unobtainable, pieces. Catalog, $3. ■

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A SENSE OF SUMMER

The living is easy... and even the most pampered palate is easily seduced by seasonal treats. Here, dishes lovely and versatile enough to inspire a summer's entertaining.



SUSAN WOOD

Gazpacho granita, vodka-spiked tomato ice with a bright-tasting diced vegetable garnish, is a cool, streamlined first course inspired by two seasonal favorites—gazpacho and the Bloody Mary. Watercress and minced pepper add greenery. ►



These three seductive soups (left) *can open a dinner or provide the stunning centerpiece for a midsummer lunch or light supper. A classic lobster bisque* (top) *is heady with flavor drawn from shells and meat, luxuriously smooth and touched with an elusive dash of sherry. Cold peach vichyssoise* (center) *is made at the height of that fruit's season, then zapped with a bit of chutney. The icy smoothness of a soup based on avocado puree* (bottom) *is fired up with chili powder. Fresh seafood salad* (top right) *sparkles with its fully flavored, herbed marinade and bright pepper garnish. A sauce of cream, brandy and sherry spiked with black and green peppercorns is the perfect foil for a meaty swordfish steak grilled over charcoal* (center). *A version of a Pear Tree specialty* (bottom): *crepes filled with roasted duck and black olives in a sweet-sour sauce. At the restaurant it's given an elegant presentation in vol-au-vent shells.*







The season offers more ingredients, more flavors and almost more ideas than can be executed before Labor Day. For the clever cook, the challenge of such bounty is simply delightful.

Sometimes, even in summer, events demand dinners that make a bit of an impression. The food on such occasions needs to be elegant though not fussy, simple but definitely something beyond chicken on the grill and corn on the cob. Sometimes the illusion of creativity and effort is called for.

The operative word is "illusion." Not all dishes that seem complicated are truly so, and in the dishes offered here what cannot be accomplished well in advance of serving can be prepared quickly—in most cases on an open grill—and easily, with little opportunity for failure. They were created by Stephen Spector for his restaurant, The Pear Tree, in Rumson, N.J. Mr. Spector was once the owner of Le Plaisir, a Manhattan restaurant that, for a brief, exciting period during the height of the nouvelle cuisine craze, offered some of the true bright moments. Mr. Spector's partners at The Pear Tree are Peter Josten and Larry Forgione, the owner-chef of An American Place (which occupies Le Plaisir's former premises). The *chef de cuisine* is Kenneth Moreau, who worked for two years as *sous chef* at The River Café under Mr. Forgione's supervision.

It can safely be said that the dishes we show have behind them some of the best talent and brightest ideas of the current, extraordinary American food scene. That movement is characterized by respect for and reliance on first-rate ingredients, an interest in native products and a fair amount of cooking over charcoal. All of those trends can be found in Mr. Spector's imaginative cuisine.►



Shrimp, as pretty as flowers, with stuffed eggs and mildly spicy barbecue sauce are the essential elements of Eggs Santa Fe, a fine dish to precede a grilled entree. Increase the portion for a main course at lunch or brunch.



A loin of lamb makes a surprisingly summery dinner for two when grilled to rare perfection and served with a rich Cognac and cream sauce. Spinach pasta with walnuts and shredded radishes provide a colorful, piquant garnish.

Almost by definition, splendid summer food can excite the eye and elevate the spirit as easily as it revives the appetite

Summer is the perfect time for t new style in American cooking. It i dull cook indeed who is not inspi by all the products in our mark right now, and a very lazy one wh unwilling to make the small effort quired to execute at least some these appealing dishes.

Another interest of today's chefs reinventing familiar dishes by add their own individual touch. That is demonstrated here, in the avoca soup with chili and fresh coriander, the duck and olive filling for cre that has its background in traditio French provincial cooking and even the gazpacho granita—a froz Bloody Mary with gazpacho ingre ents sprinkled on top.

Versatility is always encouraged these recipes. For instance, icy voc can be left out of the granita to poured over it at serving time, dru separately or even omitted altogeth If you don't have the foie gras for beef dish (or don't care to make investment) feel free to substitut good country pâté. Substitute c mari for some—or all—of the shellf in the seafood salad, or ginger for chutney in the peach vichyssoise. adding a dash of berry-flavored vi gar to the avocado soup.

Today's cook is also blessed w modern kitchen appliances, some which—food processors and ice cre machines to name just two—h greatly in preparing dishes that se special, even complicated. So, besi fine food, a guest can enjoy the pl sure of a serene hostess.■

Editor KATRIN TOLLES

Cool and fruity desserts are always appropriate finales for summer meals. Shown (right, from the top) *are tarts of red and green grapes, raspberries and honey-sweet apricots.* Below: *A trio of charming frozen soufflés, presented in individual ramekins, is a silky-smooth finish to any meal. They are delicately flavored with lemon, lime and amaretto. In the glass dish* (bottom), *melon balls with strawberries in champagne and crème de cassis are refreshingly delicious and, like all good desserts, sophisticated and naive at the same time.*





FOR MORE DETAILS, SEE PRODUCT INFORMATION
RECIPES BEGIN ON PAGE 116

ENTERTAINING PLUS

By BEVERLY McGUIRE

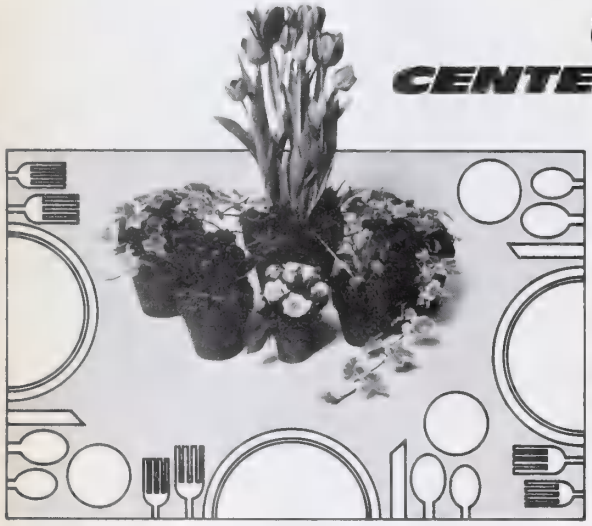
Fourth of July Festival

Feasts and fireworks mark this year's Harbor Festival, New York and New Jersey's most dazzling gala since OpSail '76. Toasting the Statue of Liberty's forthcoming centennial will be Presidents Reagan and Mitterand and scores of visitors who will flock to lower Manhattan for a taste of ethnic foods at the newly designed Street Fair or for a floating picnic while cruising around the harbor. Setting the tone for this event: American cooking and strains of country music.



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GARDEN CENTERPIECES

When planning centerpieces for summer parties, weddings or backyard suppers, Paul Gregory Bott of the Twigs flower shop makes a selection of six wholly different-sized clay pots, and plants them with flowers straight from the garden. Twigs, 399 Bleecker St., NYC. Phone: (212) 620-8188.

Refreshment by the gallon

There is no more beautiful way to serve the summer favorite, lemonade, than in this enormous two-gallon glass storage jar by Anchor Hocking ($11.50). After making your favorite lemonade recipe, drop in whole peeled lemons, cutting the peel off in a spiral for a lovely touch. Toss in a bunch of fresh mint leaves as a garnish. Another summer drink that would look super in the same jar is "Sun Tea," the solar version of iced tea. For every four cups of cold tap water, add eight teabags (remove tags). Cover, let stand for six hours or overnight. Remove teabags and serve with ice, sugar, lemon and mint.■

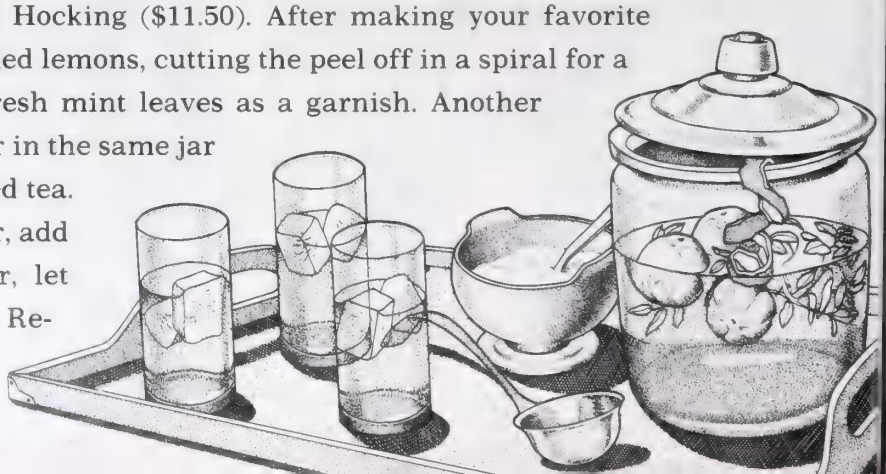


TABLE ILLUSTRATION BY PAUL RICHER; JAR ILLUSTRATION BY SUSAN FOSTER; PHOTO OF PAIL BY ALASTAIR FINLAY

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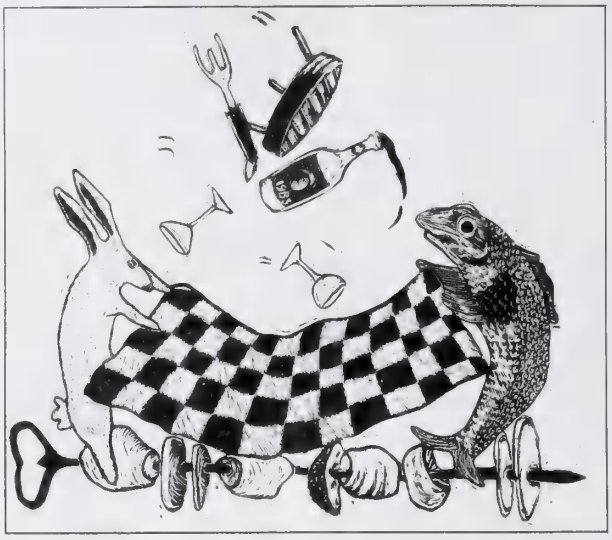


Fill your cup to the rim with the richness of Brim.

WINE & GOOD SPIRITS

By PETER QUIMME

WHICH WINES WITH BARBECUED AND GRILLED FOODS?



Thanks to the Californians, the old American tradition of the backyard barbecue is gaining a new sophistication. At restaurants such as the Rio Grill in Carmel and the Sonoma Mission Inn in Boyes Hot Springs, rabbits, poultry, fish and all manner of vegetables are grilled over sticks of mesquite wood, and this technique has spread to other parts of the United States.

Because grilled and barbecued foods end up with stronger, spicier smoky flavors and are often marinated or basted in a spicy sauce, beer used to be the drink to serve. But the new sophistication in grilling calls for experimentation with wines.

What this means is that you need fruity, round wines that are strongly flavored but not overly subtle and complex. California wines, perhaps not surprisingly, are the answer. For instance, now is the time to bring out big, rich Chardonnays, Zinfandels and Petite Sirahs. Here are five of my favorite wine and grill combinations:

- Charcoal-broiled steak with a '79 Wente Bros. Petite Sirah (about $6) or an '80 Sutter Home Zinfandel ($7).
- Grilled chicken marinated in yogurt and spices with '82 Monterey Vineyard Gewürztraminer (about $5.50).
- Rabbit grilled over mesquite with a rich, oaky Chardonnay such as 1981 Fisher (about $13).
- Barbecued ribs in a hot sauce with a 1983 Simi Rosé of Cabernet Sauvignon (about $5).
- Grilled Wisconsin sausages with a white Zinfandel such as 1983 McDowell (about $5).
- Mesquite-grilled tuna and an '82 Brander Vineyard Sauvignon Blanc (about $8).

NEW CALIFORNIA SPARKLING WINES

Have you noticed? The new fashion is drinking wine with bubbles at any time. In this country, corks are popping more than ever before at dinners and parties. Fortunately, there are more and more examples to choose from.

The big news here is that in the past year or so over a dozen brand-new California sparkling wines have appeared: Iron Horse, S. Anderson, Château St. Jean, Sebastiani, Wente, Shadow Creek, Scharffenberger and Piper-Sonoma. These join the ranks of already well-known producers such as Korbel, Domaine Chandon and Schramsberg. But the end is not in sight. Several other wineries, including European producers who have bought land in California, are planning to release new sparkling wines in the next few years. The French houses of Louis Roederer, Deutz and Mumm's and the Spanish firms of Freixenet and Codorniu are aiming for the same sort of success as Piper-Heidsieck's Piper-Sonoma and Moët & Chandon's Domaine Chandon.

Particularly noteworthy among the new sparkling wines are the 1980 Château St. Jean Brut (about $20) and the 1981 Piper-Sonoma Blanc de Noirs (about $14); the best value is the non-vintage Sebastiani Brut ($12.50).

AN ALL-PURPOSE WINEGLASS



Finding one wineglass that can be used for all wines and all occasions is no easy task. Yet using just one type of glass has enormous appeal. For one thing, it simplifies the inevitable breakage and subsequent replacement problem. Unfortunately, I've found that a glass that's just right for Bordeaux is too big for sherry, while another, though perfect for Burgundy, is too bowl-shaped for Champagne.

Then I saw and tried an egg-shaped wine taster's glass. It is a copy of the glass used by the Institut National des Appellations d'Origine in France for its official tastings. Although it's slightly smaller than most red wine glasses (it holds eight ounces instead of the usual nine and is six inches tall instead of seven), it's exceptionally elegant. I've used it for reds, whites, port, sherry, even Champagne and liqueurs. Six glasses are $39.90 plus $2 for shipping. Available from Wine Glasses, 112 Pine Street, PO Box 1544, San Anselmo, CA 94960; (415) 454-0660. ■

ILLUSTRATION BY NEIL DAVIS. PHOTO BY ALASTAIR FINLAY

A bright idea from Pella.

Join together with the new Pella Sunroom Breezeway.

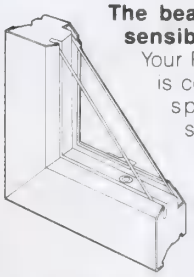




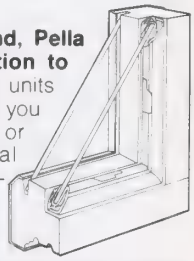
Here's the house — there's the garage. And here's how to join the two in a bright and lively way that provides more living space for plants and people. It's the new Pella Sunroom Breezeway — a total system of Pella Skylights and Windows that can go to any length to make the connection.

And in any style, too, because you can choose from all of Pella's solid wood windows — casement, double-hung, awning and fixed.

More than just good-looking, the Pella Sunroom Breezeway offers you convenience features that are easy to live with, and energy-saving details that make the Pella difference. Here are just a few:



The beauty of wood inside — sensible protection outside. Your Pella Sunroom Breezeway is constructed of solid wood, specially chosen for its strength and superior insulating qualities. Inside, all you see is the beauty of select western pine, ready to accept a beautiful natural finish, stain or paint. Outside, the Sunroom Breezeway is completely clad with a sturdy aluminum jacket that doesn't need paint. This low-maintenance finish is available in white or dark brown.



With windows all around, Pella has paid special attention to energy features. Skylight units are all double glass, and you can choose from double or triple glazing on vertical windows. The weatherstripping on Pella Casement Windows is similar to that on a refrigerator — so tight that it seals 16 times better than industry standards. Plus, the exclusive Pella Slimshade® offers more than instant control for shade and privacy — it has considerable energy-saving benefits as well when closed.

Visit your nearest Pella Planning Center and see the Pella Showroom Breezeway and all that Pella has to offer for old homes and new. You'll find Pella listed in the Yellow Pages under "Windows". Or send the coupon for more information.

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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



Hot Air Popper

The hot air action of Hamilton Beach's new Popaire 5 produces four quarts of popped kernels in just minutes. It has a see-through lid and a separate butter melt. Approximate retail price is $28.

MIX OR BEAT

Waring has cleverly combined two products in one with its new Multi-Mixer. In place, it's a drink mixer complete with a 22-ounce cup. Lift off the top, snap in beaters stored behind the stand and you have a three-speed hand mixer. Retail price; $44.

KITCHENWARE FORECAST

Here are some of the new housewares that will soon be heading your way:

- Dual-purpose machines such as Panasonic's juicer/blender and Waring's drink mixer/hand mixer *(see top right).*
- More stovetop steamers: new ones from Cuisinarts, Copco, Calphalon, Revere.
- Under-cabinet mounted appliances: Toastmaster and Hamilton Beach follow GE's lead.
- Cordless items such as an iron from West Bend, a carving knife (great for outdoor barbecuing) from Hamilton Beach and a can opener from Norelco.

Induction Notice

Jenn Air's new induction cooktop cartridge can be installed in any Jenn Air convertible grill range manufactured in the last seven years. It has the instant response of a gas range without an open flame and its precise controls eliminate the need for a double boiler. (Cleaning is also easier because of its cool surface.) An alternating magnetic field is generated under the glass-ceramic surface heating the cooking utensil instead of the cooktop surface. Because it is necessary for pans to interact with this field, they must be made of cast iron, stainless steel or porcelain-clad steel. Jenn-Air has included a five-piece set of cookware with each cartridge.

Seal-A-Meal

For simple do-it-yourself freezing you'll want the Dazey Seal-A-Meal II, about $22. It seals raw and partially cooked food as well as leftovers into durable polyester/polyethylene bags. To cook, just pop a bag into boiling water or a microwave oven. Eight-inch bags and moneysaving 8- and 10-inch rolls of plastic to cut to size desired are available from Sears, appliance and hardware stores or direct from Dazey.



MICROWAVE CORNER

MULTI-USE COOKWARE

There's an elegant new entry into the microwave cookware area from Anchor Hocking. Made of Chill Therm II, each of the seven stackable pieces of MicroWare Suprême comes with two tops—one for freezer use, the other for baking. Highly versatile, they can go from freezer to microwave or a conventional oven up to 400°, and finally to the table for serving. Approximate retail price for a set of one-, two- and three-quart casseroles with lids is $39.



Recipe Roundup

Tracking down a recipe can be time consuming. Now there's the *Garland Recipe Index* by Kathryn Torgeson and Sylvia Weinstein. The first guide of its kind, it alphabetically indexes recipes from 48 major cookbooks by name, principal ingredient and cooking style. Ideal for home cooks with a penchant for collecting cookbooks, it includes regional American food, ethnic dishes as well as specialty cuisines such as vegetarian cooking. You can order the guide from Garland Publishing, 136 Madison Ave., NYC 10016; $35.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

The new KitchenAid® KD-21 dishwasher will revolutionize the way you do dishes—actually let you go right from the table to the dishwasher.

So now you can skip the rinsing. And your dishes will *still* come out cleaner than ever.

This is no ordinary dishwasher. It has a unique triple filtration system, with a hard-food disposer, that grinds up and washes away bits of food.

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Even an occasional olive pit is no problem. (Naturally, you'll want to drop bones or large food pieces in the trash can.)

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STORE COUPON H7

QUICK COOK

Where's the beef? Under a piquant caper-parsley sauce.



This menu was inspired by Signora Adorni, the housekeeper-cook of a lovely villa in Camaiore, Italy, who showed me how to cut pasta for tortellini and how to prepare the most delectable of soups from ripe, plump tomatoes. The carpaccio, with a parsley-caper-anchovy-cornichon sauce, makes a colorful first course. Serves 6. —MARTHA STEWART

Carpaccio With Caper-Parsley Sauce

1/2 pound beef top round, all fat removed

Caper-parsley sauce (makes 1 cup):

- 3 tablespoons white vinegar
- 6 cornichons
- 1 cup chopped parsley
- 2 cloves garlic, peeled
- 2 anchovy filets
- 3 tablespoons tiny capers
- 1 tablespoon chopped onion
- 1 tablespoon Dijon mustard
- 2/3 cup olive oil

1. Cut beef into paper-thin slices. Arrange 2 slices of meat on each serving plate. Chill until ready to serve.
2. In food processor or blender puree vinegar, cornichons, parsley, garlic, anchovies, capers, onion and mustard. Add oil a drop at a time while machine is running to make thick green sauce. Chill. To serve, spoon several tablespoons of sauce on meat.

Tortellini With Butter and Parmesan Cheese

- 2 tablespoons olive oil
- 1-1/2 pounds tortellini
- 1 cup grated Parmesan cheese
- 1/4 pound (1 stick) unsalted butter, melted
- Salt and pepper to taste
- 1/4 cup chopped fresh basil

1. In large pot bring lightly salted water to boil. Add olive oil and tortellini. Cook until tortellini begin to float to surface. Drain.
2. Put tortellini in serving bowl. Toss with cheese and butter. Season with salt and pepper. Sprinkle with basil.

Tuscan Tomato Soup

- 2 tablespoons (1/4 stick) unsalted butter
- 1/4 cup olive oil
- 2 carrots, peeled and finely minced
- 2 stalks celery, finely minced
- 2 onions, finely minced
- 10 large, ripe tomatoes, skinned and seeded (or 2 quarts canned)
- Pinch of sugar
- 1/2 cup chopped fresh basil leaves
- Salt and pepper to taste
- Freshly grated Parmesan cheese (optional)

1. Heat butter and oil in pot. Cook carrots, celery and onion over medium-low heat for 20 minutes or until soft. Do not brown.
2. Add tomatoes, sugar and half the basil. Cook 15 to 20 minutes.
3. Stir in remaining basil, season with salt and pepper and serve immediately. Sprinkle with Parmesan cheese if desired.■

FROM *QUICK COOK* BY MARTHA STEWART. REPRINTED BY PERMISSION OF CLARKSON N. POTTER, INC. COPYRIGHT © 1983 BY MARTHA STEWART AND PHOTOGRAPHS COPYRIGHT © 1983 BY MICHAEL GEIGER

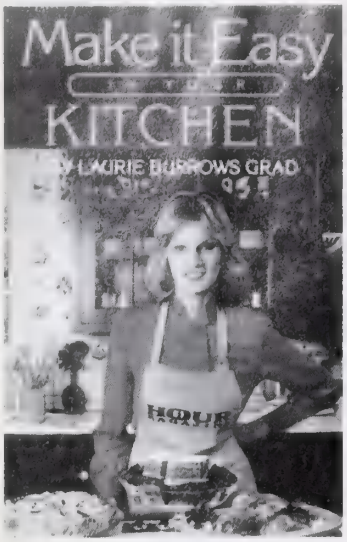
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COOK'S BOOKSHELF



"My recipes use a minimum of time with maximum success"

What everyone wants nowadays are recipes that are delicious, eye-appealing and speedy. Laurie Burrows Grad has them. Her book, *Make It Easy in Your Kitchen* (published by J.P. Tarcher, Inc., distributed by Houghton Mifflin; $15), is a compilation of Ms. Grad's favorite recipes from her television segments on nationally syndicated *Hour Magazine* and from family and friends she has worked with over the years. She is especially adept at using a great variety of fresh vegetables in many imaginative combinations for easy soups, stir-fry dishes, salads and appetizers. Many of her recipes rely on the use of a food processor or blender, appliances she hails as great time-savers. Ms. Grad is now working on a new book, *Make It Easy Entertaining,* to be published this fall. —ANN ELLIS

Cold Curried Pea Soup

SERVES: 4
Preparation time: 10 minutes
Cooking time: 10 minutes
Chilling time: 4 to 6 hours or overnight

Even if you don't like peas I guarantee you'll like the strong curry flavor of this pea soup.

The Ingredients:

- 1 can strong chicken broth (10-3/4 ounces)
- 1 package frozen peas (10 ounces)
- 1 tablespoon chopped chives or scallion stalks
- 1 teaspoon lemon juice
- 1 teaspoon curry powder, or to taste
- 1/2 teaspoon salt, or to taste
- 1/4 teaspoon freshly ground pepper, or to taste
- 1/2 cup half-and-half
- Garnish: Chopped chives, scallion tops

The Steps:

1. In a small saucepan, bring broth to a boil. Add peas, bring to a boil again; cover, and simmer for 10 minutes.
2. Add the chives, lemon juice, curry powder, salt, and pepper, and puree in food processor or blender.
3. Chill for 4 to 6 hours or overnight.
4. Add cream, adjust seasoning and serve in chilled soup plates garnished with chopped chives or scallion stalks.

Variations:

▪ Fresh or frozen chopped broccoli can be substituted for the peas. ▪ For a lower-calorie version, substitute low-fat buttermilk for the half-and-half. ▪ This pea soup can also be served hot.

August Pasta

SERVES: 6
Preparation time: 15 minutes
Cooking time: 10 to 12 minutes

August Pasta is so named because the tomatoes used in the sauce are at their ripest and juiciest, and basil is at its most plentiful, in the month of August.

The Ingredients:

- 4 large or 6 medium very ripe, juicy tomatoes, cut into small chunks
- 2 zucchini, cut in thin julienne strips (matchstick shape)
- 2 tablespoons olive oil
- 1 tablespoon freshly chopped parsley
- 1 tablespoon freshly chopped basil (or 1 teaspoon dried basil, crumbled)
- 1 teaspoon freshly minced garlic (or more to taste)
- 1/2 teaspoon salt, or to taste
- 1/2 teaspoon freshly ground pepper
- 1 pound fusilli or similar-size spaghetti twists
- 2 to 3 tablespoons freshly grated Parmesan cheese

The Steps:

1. In large serving bowl, combine tomatoes, zucchini, oil, parsley, basil, garlic, salt and pepper to taste.
2. Cook pasta in salted boiling water until just tender, *al dente.*
3. Drain in colander and immediately toss drained pasta with sauce.
4. Sprinkle with grated Parmesan cheese, taste, adjust seasoning if necessary, and serve immediately.

Variations:

▪ Substitute linguini or spaghetti for the fusilli. ▪ Serve as a cold pasta salad the next day by adding a tablespoon of red wine vinegar plus extra salt and pepper to taste after chilling.

Make-It-Easy Tips:

√ A tomato corer will lift the core out of the tomato making it easier to cut the tomato into small chunks with a serrated tomato knife.

√ Since fresh basil is available only in the summer months, chop it in large bunches and freeze in small containers or plastic bags for use year round. ■

Recipes excerpted from *Make It Easy In Your Kitchen* by Laurie Burrows Grad. Published by J. P. Tarcher, Inc., Los Angeles, Calif.

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A SENSE OF SUMMER

Continued from page 105

GAZPACHO GRANITA

- 1/2 gallon tomato juice
- 2 ounces vodka
- 4 egg whites
- Salt and pepper to taste

Garnish:

- 1 green pepper
- 1/2 onion
- 1/2 carrot
- 1 red pepper
- 1/2 tomato

☐ Bring tomato juice and vodka to a boil. Take off fire. Put egg whites into stainless steel bowl; with whisk carefully blend hot juice into egg whites. Allow to cool to room temperature.

☐ Add to ice cream machine and mix until frozen. Finely shred or mince vegetables for garnish. Scoop out 3 nice balls per portion and top with vegetable garnish. Serves 4.

☐ *Note:* Vodka can be left out during preparation to be poured over it at serving time; drunk separately or omitted altogether.

LOBSTER BISQUE

- 1 live lobster (1-1/4 to 1-1/2 pounds)
- 4 tablespoons sweet butter
- 2 tablespoons olive oil
- 1 onion, peeled and diced
- 1 leek, washed and chopped
- 2 ounces brandy
- 2 ounces sherry
- 2 pints fish stock
- 2 tablespoons tomato puree
- 1/4 teaspoon thyme
- 1/2 teaspoon tarragon
- 3 tablespoons flour
- 1 pint heavy cream

☐ With heavy knife split live lobster in half. Remove brains and discard. Remove tail meat and dice.

☐ Sauté tail meat in 1 tablespoon butter and olive oil. Remove lobster. In same oil sauté onion and leek for about 3 minutes.

☐ Chop lobster shells as much as possible; add to onions and sauté until shells turn bright red. Add brandy and sherry, ignite, add stock, puree and spices and reduce slowly by half (approximately 35 minutes).

☐ In large saucepan make roux: Melt 3 tablespoons butter and, as it foams, add 3 tablespoons flour, mixing well over low flame for about 10 minutes. Strain lobster broth with wire whisk. Gradually add broth to roux, whisking vigorously. Bring to boil.

☐ Add cream and simmer for approximately 15 minutes. Strain through fine sieve. Add lobster meat as a garnish. Serve hot. Serves 6.

PEACH VICHYSSOISE

- 1 onion, peeled and diced
- 1 teaspoon sweet butter
- 1 baking potato, peeled and finely diced
- 5 peaches, peeled and pitted
- 1 pint chicken stock
- 1 teaspoon coriander
- 1 pint heavy cream
- Salt and pepper
- 1 teaspoon chutney (ginger may be substituted)

☐ Lightly sauté onion in butter. Add potato, peaches, stock and spices. Bring to a boil, lower flame and simmer 25 to 30 minutes. Add cream. Simmer another 15 minutes.

☐ Place into food processor and puree thoroughly. Lightly season with salt and pepper, garnish with chutney. Serve cold. Serves 4.

CREAM OF AVOCADO SOUP

- 1 medium onion, diced
- 1 teaspoon sweet butter
- 1 pint chicken stock
- 1 large avocado, peeled, pitted and diced
- 1/2 teaspoon coriander
- 1/2 teaspoon chili powder
- 1 pint heavy cream
- Salt and pepper

☐ Dice onion and sauté in butter until transparent. Add stock, avocado and spices. Bring to a boil. Lower heat and

The Tappan Cooking Center. One beautiful cooking idea on top of another.



Garnish: Chopped chives, scallion

The Steps:

1. In a small saucepan, bring broth to a boil. Add peas, bring to a boil again; cover, and simmer for 10 minutes.
2. Add the chives, lemon juice, curry powder, salt, and pepper, and puree in food processor or blender.
3. Chill for 4 to 6 hours or overnight.
4. Add cream, adjust seasoning and serve in chilled soup plates garnished with chopped chives or scallion stalks.

Variations:

• Fresh or frozen chopped broccoli can be substituted for the peas. • For a lower-calorie version, substitute low-fat buttermilk for the half-and-half. • This pea soup can also be served hot.

August Pasta

SERVES: 6
Preparation time: 15 minutes
Cooking time: 10 to 12 minutes

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3. Drain
pasta wi
4. Sprinkle
seasoning

Variations:

• Substitute lingu
a cold pasta salad
red wine vinegar
chilling.

Make-It-Easy Tip

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✓ Since fres
months, chop
containers or



☐ Sauté shallots in butter. Deglaze pan with brandy and sherry. Add green and black pepper. Add brown sauce. Simmer 15 minutes. Add cream; simmer 10 minutes. Grill swordfish (over charcoal, if possible) and serve with sauce. Serves 1.

EGGS SANTA FE

Sauce:

- 1 tablespoon mayonnaise
- 1 teaspoon white wine vinegar
- 2 tablespoons half and half
- 1 tablespoon crème fraiche

Stuffing:

- 1 hard-cooked yolk
- 1 shrimp, boiled, shelled and deveined
- 1/2 celery stalk
- 1 scallion
- 1 tablespoon mayonnaise
- Salt and pepper
- 3 shrimp, boiled, shelled and deveined
- 2 hard-boiled eggs
- 3 tablespoons barbecue sauce
- 2 scallion bows

☐ Mix ingredients for sauce and chill.

☐ Finely chop first four ingredients for stuffing and blend with mayonnaise and salt and pepper to taste.

☐ Slice eggs in half lengthwise and remove yolks. Fill cavities with stuffing. Chop yolks and put aside.

☐ Turn upside down onto plate and pour one tablespoon barbecue sauce over each egg. Garnish with reserved chopped yolk and green scallion bows. Serves 1.

DUCK IN CREPES

Crepes:

- 3 eggs
- 3/4 cup flour
- 1-1/2 cups milk
- 4 ounces melted butter
- 2 teaspoons chopped parsley
- 1 teaspoon chopped chives

(Continued on page 118)

simmer for approximately 15 minutes. Add cream and return to simmer. Gently reduce for another 15 minutes.

☐ Place soup into food processor and puree thoroughly. Add salt and pepper to taste. Serve cold. Serves 2.

☐ *Note:* A dash of berry-flavored vinegar may be added.

COLD SEAFOOD SALAD

Marinade:

- 8 cups olive oil
- 2 cups red wine vinegar
- 1 medium onion, diced
- 2 medium green peppers, diced
- 2 medium tomatoes, diced
- 1 clove garlic, diced
- 1/2 teaspoon oregano
- 1/2 teaspoon thyme
- Salt and pepper to taste
- 1/2 pound shrimp
- 1/2 pound scallops
- 2 dozen mussels
- 1 package frozen calamari (about 8 ounces)

Garnish:

- 1 green pepper
- 1 red pepper
- 1 yellow pepper

☐ Combine all ingredients for marinade and let stand 24 hours. Pass through strainer.

☐ Parboil shrimp. Peel and devein. Parboil scallops and calamari. Steam open mussels and remove from shell. Combine with marinade and let stand another 24 hours.

☐ Slice peppers into thin rings for garnish. Serves 8 as an appetizer.

SWORDFISH AU POIVRE

- 1 teaspoon chopped shallot
- 1 teaspoon sweet butter
- 2 ounces brandy
- 1 ounce sherry
- 1 teaspoon green peppercorns
- 1 teaspoon black peppercorns crushed
- 1/4 cup brown sauce
- 1 pint heavy cream
- 1 piece swordfish steak (8 ounces)





A SENSE OF SUMMER

Continued from page 117

Duck filling:

- 1 medium onion, diced
- 2 tablespoons olive oil
- 1/4 cup sugar
- 1/4 cup vinegar
- 2 cups brown sauce
- 1 duck (preroasted, skin and fat removed, meat cut into 1/2-inch cubes)
- 8 black olives, pitted and halved

☐ *To make crepes:* Beat eggs. Add flour and milk. Mix until smooth. Add butter and herbs. Let stand 30 to 40 minutes before using. Make crepes and put aside.

☐ *To prepare duck filling:* Sauté onions in olive oil; add sugar and vinegar. Caramelize 4 to 5 minutes. Add brown sauce and diced duck. Add olives. Place in 350° oven for 20 minutes or until tender. Allow duck to cool a bit. Place some duck filling in each crepe. Fold in half and then in half again. Serve warm. Serves 5 people as an appetizer.

FILET OF LAMB

Cognac and cream sauce:

- 1 medium onion, diced
- 1 leek, chopped and washed
- 1/4 pound mushrooms, sliced
- 1 tablespoon shallots
- 2 tablespoons butter
- 2 ounces Cognac
- 1/4 teaspoon rosemary
- 1 pint heavy cream
- 1 pint brown sauce
- 2 tablespoons creme fraiche
- 1 loin of lamb, all fat and skin removed (about 1-1/2 pounds)

☐ Sauté onions and leeks in butter 2 to 3 minutes. Add shallots and mushrooms; sauté well. Add Cognac, then cream and simmer about 15 minutes. Add brown sauce; reduce for 25 minutes. Strain and whip in crème fraîche for added richness.

☐ Sear meat in a sauté pan, then place in 450° oven for approximately 12 to 15 minutes for rare to medium rare. Serve meat with sauce. Garnish plates with spinach pasta tossed with a little butter and chopped walnuts topped with shredded radishes. Serves 2.

LEMON, LIME AND AMARETTO SOUFFLÉS

Lemon:

- 6 eggs, separated
- Juice of 4 lemons
- 6 tablespoons sugar
- Grated rind of 2 lemons

Lime:

- 6 eggs, separated
- Juice of 5 limes
- 6 tablespoons sugar
- Grated rind of 3 limes

Amaretto:

- 6 eggs, separated
- 5 ounces amaretto
- 6 tablespoons sugar

☐ *Method for all three soufflés:* In stainless steel bowl place yolks, juice (or amaretto) and sugar. Set up double boiler; whisk yolks over steam until it ribbons over itself, like the consistency of a sabayon, which it is. Let cool to room temperature, then refrigerate.

☐ Add 2 tablespoons sugar to whites and beat until they hold stiff peak. Fold whites into sabayon and immediately place into ramekins and freeze. Serves 4.

GRILLED LAMB WITH PUREE OF THREE VEGETABLES *(not shown)*

Spinach flan:

- 1 package frozen spinach (approximately 5 ounces thawed), diced and chopped
- 1/2 teaspoon nutmeg
- Salt and pepper
- 8 ounces heavy cream
- 4 eggs

Carrot flan:
- 4 carrots, peeled, boiled and pureed
- 1/2 teaspoon nutmeg
- Juice of 2 oranges
- 1 ounce Grand Marnier
- 1 pint heavy cream
- 4 eggs

Yellow squash puree:
- 2 medium squash
- 1/2 teaspoon coriander
- 1/4 teaspoon cinnamon
- 2 eggs
- 4 yolks
- 1 pint heavy cream

Barbecue sauce:
- 1/2 bottle ketchup
- 1 teaspoon white wine vinegar
- 1/2 teaspoon chili powder
- 1 tablespoon brown sugar
- 1 teaspoon dry mustard
- 2 tablespoons currant jelly
- 2 racks of lamb (about 6 chops each)

☐ *To make spinach flan:* Combine ingredients. Butter 4-ounce timbale molds. Fill to 1/2 inch from top. Poach in water bath in 300° oven for 35 to 45 minutes or until firm.

☐ *To make carrot flan:* Same as above.

☐ *To make yellow squash puree:* Cut squash lengthwise. Remove seeds. Chop squash and place in food processor; puree and add remaining ingredients. Prepare as for spinach and carrot flans.

☐ Mix ingredients for barbecue sauce.

☐ Ask butcher to prepare rack of lamb for roasting (chine removed, frenched and trimmed, free of all fat and skin, cut into individual chops). Grill to desired color. When purees are set, remove from timbales, cut into 1/2 rounds and then into shapes with cookie cutter. Serve with sauce.

FOUR SALMON DISH

(not shown)

Smoked salmon mousse:
- 3 ounces smoked salmon
- 1 cup heavy cream
- 3 eggs
- 1/2 teaspoon chopped tarragon
- 1 teaspoon chopped chives
- Salt and pepper

Sauce verte:
- 1 tablespoon chopped chives
- 1 tablespoon chopped dill
- 1 tablespoon sour cream
- 1 tablespoon mayonnaise
- 1/2 teaspoon white wine vinegar
- 3 tablespoons half and half
- 1 salmon filet

Garnish:
- Sliced smoked salmon
- Salmon caviar

☐ *To make mousse:* Combine all ingredients in food processor and puree well. Fill buttered 4-ounce timbales to within 1/2 inch of top. Bake in water bath at 300° for 45 to 55 minutes.

☐ *To make sauce:* Mix all ingredients for sauce thoroughly and chill.

☐ Cut salmon filet in half and shape into a horseshoe as you poach it. Salmon is garnished with smoked salmon and salmon caviar. Serves 1.

(Continued on page 120)

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A SENSE OF SUMMER

Continued from page 119

ROULADE OF BEEF WITH FOIE GRAS AND QUAIL SALAD GARNISH *(not shown)*

- 1 filet mignon (8 ounces)
- 4 ounces pâte de foie gras (a good country pâte may be substituted)
- 1 tablespoon heavy cream

Mustard sauce:

- 1/4 cup mayonnaise
- 1/4 cup Dijon mustard
- 2 tablespoons Pommery mustard
- 2 tablespoons half and half

Quail salad:

- 3 quail (or one rock cornish hen)
- 2 tablespoons mayonnaise
- 1 ounce Grand Marnier
- Zest of one orange
- 1/2 celery stalk, finely diced
- 3 mint leaves
- 1 teaspoon raspberry vinegar

☐ Broil filet until rare. Let cool and slice as thinly as possible.

☐ Soften pâté, add cream and mix until smooth. Spread a thin layer of pâté over slices of filet and roll. Chill.

☐ Mix mustard sauce. Chill.

☐ Boil quail. Cool. Remove meat and chop coarsely. Combine meat with remaining ingredients and chill. Use quail salad as center garnish. Serve roulades with mustard sauce. Serves 3.■

DECORATING & DESIGN

Continued from page 13

For something a little different, **Susanna Fisher** offers a unique range of decorative old sea charts dating to the 17th and 18th centuries (free catalog).

London-based **Iona Antiques** has the largest selection of primitive 19th-century English animal portraits in the country. The handsome color catalogs usually include charming examples of assorted well-fed farm and domestic animals with emphasis on, not surprisingly, the dog. Prices run to the thousands of pounds (free catalog).

Fanciers of antique clocks and barometers should head for **Strike One,** which is distinguished both for its excellent stock and professional mail-order service. Specific requests researched (free brochure).

Interior architecture: For those not content with buying something to put on the wall, **Crowther of Syon Lodge** will sell you the walls themselves. Specialists in architectural antiques and period garden ornaments, including entire Georgian paneled rooms, Crowther's

can—and does—ship all over the world. Prices range from as little as $50 for a garden ornament to, on average, $45,000 to 60,000 for a medium-sized paneled room (free catalog).

Halliday's Carved Pine Mantelpieces Ltd. produces a range of Georgian-styled hand-carved mantelpieces as well as made-to-measure room paneling using new pine. A medium-sized paneled room runs roughly a third the price of an old one from Crowther's (free brochure).

Small collectibles: On a much smaller scale are **Halcyon Days'** charming, decorative English enamel boxes—both antique and contemporary examples of this popular 18th-century craft revived some years ago by the shop's managing director, Susan Benjamin. The boxes are decorated with enchanting pastoral landscapes and city views or with sentimental messages framed by garlands of flowers and pretty trelliswork (prices start at $25). The personalized message box—your own inscription on one of 11 different box designs—is especially irresistible (free catalog).

Another source of diminutive objets d'art is **Stuart Devlin,** master craftsman and designer of one-of-a-kind and

(Continued on page 122)

If you're thinking about England . . .

Ordering catalogs by mail offers a wonderful opportunity to preview the stores and shops you'll visit on your trip. House Beautiful's own editors find the following decorating sources especially inspiring and useful: in and around New Bond Street, Mallet and Son, Stair & Co. and Partridge's for fine furniture and antiques; Designer's Guild, Nina Campbell and David Hicks for the leading English ways of decorating; Habitat in King's Road and Conran in Fulham Road for the snappy, up-to-the-minute *inexpensive* basics of household needs; Colefax & Fowler for fine fabrics at prices far below those charged here; The Walton Street Stationery Co. for beautiful writing papers, shelf and drawer linings; Liberty's in Regent St. for fabrics for clothes, upholstery and draperies and Harrod's in Knightsbridge for everything you can think of and at its very best! —PRJ



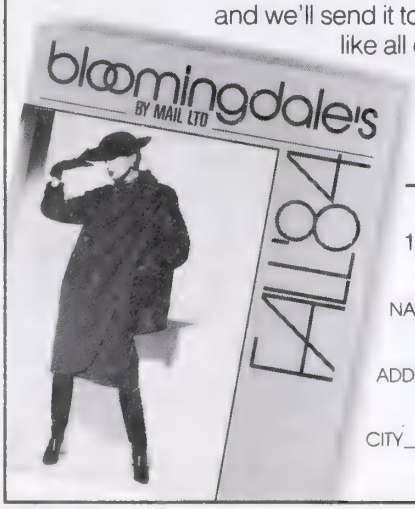
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DECORATING & DESIGN

Continued from page 121

limited-edition display eggs. Crafted from precious stones and metals, the eggs open to reveal a tiny stage of fanciful scenes and figures in the manner of the famous Fabergé eggs. Both Christmas and Easter limited editions start at $315. You can write for a to-scale lined drawing.

Victorian delights: One of my most treasured English purchases comes from **Pembroke Squares,** a small firm that has revived the traditional country craft of hand-crocheted bedspreads so popular among Victorian matrons. The spreads are made in machine-washable white or oatmeal-colored cotton thread and come in several original Victorian patterns. A charming addition to any bedroom (catalog, £1.40).

For a Victorian look on a grander scale, **Watts & Co. Ltd.** (est. 1868) offers wallpapers and fabrics hand-printed from the original carved pear wood blocks. Their "Pugin Pineapple" pattern graces the walls of the Houses of Parliament (catalog, £2.10).

Sitting Pretty has everything you need to transform your bathroom into the very picture of Victorian and Edwardian decorum, from fancy brass taps and showers to cast iron tubs and pedestal basins (both old and reproduction; free brochure).

A more accessible source of well-made contemporary period bathroom fittings is **Czech & Speake Ltd.** Their simple, freestanding gold toothbrush holder at $100 seems the ultimate in understated luxury (free brochure).

Classic cookware: For anyone who likes to cook or simply enjoys the look and feel of well-crafted cooking utensils, tableware and accessories, **David Mellor** and **Elizabeth David Ltd.** are the sources. I speak from the vantage of my own well-worn *batterie de cuisine* purchased from both shops, which were situated dangerously close to where I used to live. Mellor's handsome catalog is a must, if only to thumb through for inspiration (£5). Elizabeth David Ltd. publishes two catalogs: "Baking and Icing Equipment" (£3) and "Kitchen Supplies" (£5).

The children's room: Two London shops catering to the nursery set and well

worth a visit are **Dragons,** which specializes in painted furniture charmingly decorated with toy soldiers, snub-nosed rabbits and the like, and **Hippo Hall,** which produces a range of coordinated fabrics, wallpaper and bed linen with names like "Frog Party" and "Mouse House" (catalog, £2.10).

A little of this and that: I never fail to visit the **General Trading Co.,** especially when my time in London is limited. It offers a delightful—and selective—smattering of household goods and gift ideas, from antiques and stationery to toys and garden tools (free catalog).

More good gift ideas—especially for oneself—are to be found at **Naturally British** where the emphasis is on fine handcrafted British-made items ranging from sweaters and stuffed toys to hand bellows and pub signs. This is just the place to begin or end a British shopping spree, which promises to be an exercise in delight, whether by foot, phone or ball-point pen.■

Sandra Rawlings often travels abroad to report on the arts and on design trends.

MAIL-ORDER STORES IN ENGLAND

Thomas Goode & Co. Ltd.
19 S. Audley St.
London Wl4 6 BN
Phone: (01) 499-2823

Dent Glass
Unit 6, Dockray Hall Road
Kendal, Cumbria
Phone: 0539 31096

Garrard & Co. Ltd.
112 Regent St.
London WlA 2JJ
Phone: (01) 734-7020

William Tillman
Crouch Lane
Borough Green, Kent TN15 8LT
Phone: Borough Green 883278
London showroom to reopen
by end of 1984 at:
30 St. James's St.
London SW 1A 1HB
Phone: (01) 839-2500

Martin J. Dodge
15 Broad St.
Bath, Avon BA1 5LJ
Phone: 0225 62202

Just Desks
20 Church St.
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(Continued on page 124)





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Continued from page 123

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Susanna Fisher
Spencer, Upham
Southampton, SO3 1 JD
Phone: (048 96) 291

Iona Antiques
Stand 107, Grays Antique Market
58 Davies St.
London W1 Y 1FH
Phone: (01) 499-2386

Strike One
51 Camden Passage Islington
London N1 8EA
Phone: (01) 226-9709

Crowther of Syon Lodge
Syon Lodge, Busch Corner,
London Road
Isleworth, Middlesex TW7 5BH
Phone: (01) 560-7978 and a
small London showroom at
6 Old Bond St. House
London W1
Phone: (01) 493-8688

Halliday's Carved Pine Mantelpieces Ltd.
The Old College
Dorchester-on-Thames
Oxford OX9 8HL
Phone: (0865) 340028
and
28 Beauchamp Place
Knightsbridge
London SW3 1NJ
Phone: (01) 589-5534

Halcyon Days
14 Brook St.
London W1Y1 AA
Phone: (01) 629-8811

Stuart Devlin
90 St. John St.
London EC1
Phone: (01) 253-5471

Pembroke Squares
28 Westmoreland Place
London SW1
Phone: (01) 834-9739

Watts & Co. Ltd
7 Tufton St.
Westminster,
London SW1P 3QE
Phone: (01) 222-7169

Sitting Pretty
131 Dawes Road
London SW6
Phone: (01) 381-0049

Czech & Speake Ltd.
39c Jermyn St.
London SW1
Phone: (01) 439-0216

David Mellor
4 Sloane Square
London SW1W 8EE
Phone: (01) 730-4259

Elizabeth David Ltd.
46 Bourne St.
London SW1 8JA
Phone: (01) 730-3123

Dragons of Walton Street Ltd.
23 Walton St.
London SW3
Phone: (01) 589-3795

Hippo Hall
65 Pimlico Rd.
London SW1
Phone: (01) 730-7710

The General Trading Co.
144 Sloane St.
Sloane Square
London SW1X 9BL
Phone: (01) 730-0411

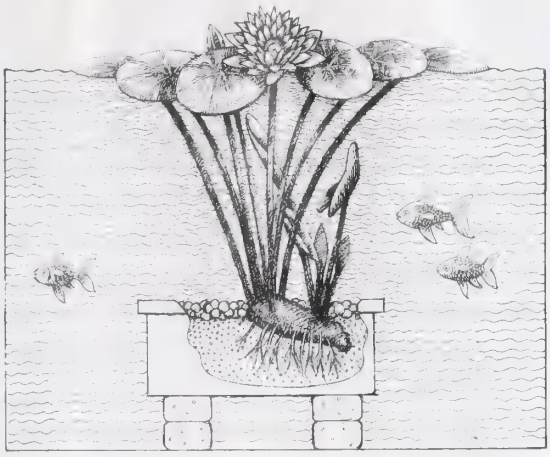
Naturally British
for catalog write:
Naturally British
184 High St.
Boston, MA 02110
U.S.A.
in London, visit:

Naturally British
13 New Row
Covent Garden
London WC 2N 4LF
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GARDEN GUIDE

JULY

Water lilies turn your garden pool into a special realm of sights and scents



By KEN DRUSE

Monet devoted the last years of his life to painting water lilies, not in order to present a photographic likeness, but to try and capture the special romance of light, water and color that formed the focal point of his incredible gardens at Giverny. Water lilies—whether a few blue, night-blooming tropicals in a formal pool, or a thousand hardy perennials naturalized on a woodland pond—are among the loveliest flowers imaginable. If you have a garden pool or are making one *(see last month's Garden Guide)* you can grow them yourself.

Water lilies, members of the Nymphaea genus, are either tropical or hardy perennials, full-sized or dwarf, with single or double flowers. The tropicals come in unusual colors—cream, cerise and even blue—and are profuse day or night bloomers. Their unforgettable fragrance fills a summer garden with intense perfume. These tender plants are usually treated as annuals, and are discarded in the fall. But in warm climates, they can be left out all year. Hardy lilies can stay out year-round, but in shallow pools their containers are either placed on the pool bottom or moved to a cold, frost-free place.

Other lilylike plants include Victoria cruziana, a night-blooming tropical with leaves like giant trays. The wonderful lotuses of the Nelumbo genus hold their flowers and leaves high above the water. The leaves are large, round and smooth. Falling raindrops spin around them, finally settling in jewellike beads at their centers.

Water lilies are set in pools at least 12 inches deep and in full sun (five or more hours of direct sunlight). If the pool is deeper, potted plants must be elevated on bricks or cinder blocks so that the crown, the place where the leaves emerge from the rhizome, is not less than 6 nor more than 18 inches below the water's surface.

When you buy a water lily, you'll receive a dormant rhizome. This is planted in a container (perhaps a plastic washtub). The rhizome is set just under the soil surface at a forty-five-degree angle against one side of the tub with the growing point facing the center.

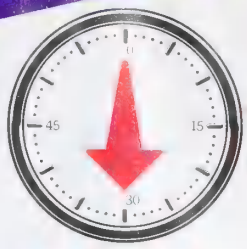
The soil should be very dense. Clayey top soil is good with the addition of well-rotted cow manure, pond muck or forest soil. Peat moss or commercial potting mixes should never be used. Fill the container to within a few inches of the top, position the tuber, push two or more fertilizer pellets (sold along with the plants) into the medium, and cover with more soil and a layer of pea gravel to keep the soil in place. Saturate with water and lower slowly into the pool.

Hardy lilies can be planted in mid-spring; tropicals, after all danger of frost has past.■

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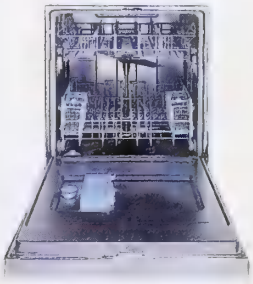
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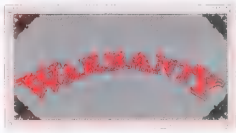


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AT HOME WITH ANTIQUES

Continued from page 34

something valuable may want to protect a treasure from being "given away." If a piece is expected to bring $3,000 to $4,000, its owner wouldn't want it to go for $500 because there was no serious interest in the sale. The owner might set a "reverse," a minimum the auctioneer must bid to, in the consignor's interest, before he lets the piece go. Auction galleries generally inform the public if pieces are reserved, but, of course, will not divulge what these minimums are.

Like the best antiquing, auction scouting is a hunt, but with the added element of presale suspense: "Now that I've discovered it, who else has, and how high will I have to bid?" No matter how seasoned an auction-goer you become, the suspense will always exist, as will some butterflies in your stomach. Some of the nervousness will diminish, but the exhilaration of getting the piece you've set your heart on (particularly at a low price) will come back time and time again.■

AUCTION-HOUSE SAMPLER

The best from around the country:

Boston
Robert W. Skinner Galleries

Chicago
Leslie Hindman Auctioneers

Delaware (Ohio)
Garth's Auctions

Detroit
Du Mouchellè Art Galleries, Inc.

Milwaukee
Milwaukee Auction Galleries

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St. Louis
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PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

●*Page 16:* **Paints; Trellis wallpaper; Riviera striped cotton; Cornflowers print cotton; mustard cotton braid,** $2.50 per yard—Laura Ashley Home Furnishings (R) (MO), 714 Madison Ave., NY 10021. **Norma yellow multi on white cotton**—Hinson & Co. (T), 979 Third Ave., NY 10022. **Small Diamond and Dot** and **Fishscale cotton canvas**—Dek Tillett (T), represented by Patterson, Flynn & Martin Inc., 950 Third Ave., NY 10022. **Small Scroll FB210 yellow border paper**—Clarence House Imports Ltd. (T), 40 E. 57th St., NY 10022. **Potpourri,** Scentiments shop, also used for tea or facial steaming—Henri Bendel (R), 10 W. 57th St., NY 10019. **Ming dynasty dish**—Mottahedeh & Co. Inc. (T), 225 Fifth Ave., NY 10010; Metropolitan



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Museum of Art (R) (MO), Fifth Ave. at 82nd St., NY 10028; Bloomingdale's; Marshall Field's; Nieman-Marcus; Fred E. Nelson; Shreve Crump & Low. **Limoges yellow service plate**—Chamart Exclusives Inc. (T), 225 Fifth Ave., NY 10010. **Yellow spongeware dinner plate and bow**—American Country Store (R), 969 Lexington Ave., NY 10021. **Yellow placemat,** rolled—Henri Bendel (R), 10 W. 57th St., NY 10019. **Trefoil cotton fabric,** white/mustard—Laura Ashley Home Furnishings (R) (MO), 714 Madison Ave., NY 10021. **Flou-Flou two seat yellow sofa**—Roset USA Corp. (T) (R), 200 Lexington Ave., NY 10016; write for catalog for stores.

●*Page 17:* **Yellow Triangle clock, Pyramid clock**—Hot-House (R), 345 W. Broadway, NY 10013. **Yellow picnic basket** #16-938—Rosenthal-Netter Inc. (T), 225 Fifth Ave., NY 10010; Three-D Department Stores (R), 17120 Magnolia Drive, Fountain Valley, CA 92708 and other locations. **California dinnerware:** dinner plates, 9½ inches, salad plates, 8 inches, #16-26948, 4 five-piece place settings—$40; glass salt and pepper shakers #16-17038—Williams-Sonoma (MO), PO Box 7456, San Francisco 94120-7456. **Putli tablecloth,** yellow, blue and white—Handblock (R), 487 Columbus Ave., NY 10024. **Yellow and white plaid hand-woven napkin** E02/6; **coordinating placemat** E02/5—The American Hand (R), 19 Post Road West, PO Box 722, Westport, CT 06881. **Mardi Gras stainless flatware,** yellow—Bazaar (R), 1145 Third Ave., NY 10021 and other locations. **Italian ceramicware** by Renée—Thaxton & Co. (R), 780 Madison Ave., NY 10021. **Tea cloth and napkin** with filet lace—Cherchez (R), 864 Lexington Ave., NY 10021. **Grapefruit bowls** #J140; **grapefruit spoons** #529—The Shafford Co. (T), 225 Fifth Ave., NY 10010. **Picket-striped napkin**—Marimekko (R), 7 W. 56th St., NY 10019. **Table** #4300; **Bartoli chair** #4875—Kartell USA (T), 225 Fifth Ave., NY 10010. **Tote** #H397F—The Horchow Collection (MO), PO Box 819066, Dallas, TX 75381-9066; (800) 527-0303. **Gobbo lamp** by Marco Zotta—Light Inc. (T), 1162 Second Ave., NY 10021. **Benser craft/utility scissors** #59329—Williams-Sonoma (MO), PO Box 7456, San Francisco 94120-7456. **Yellow and white notecards and matching button and string envelopes** #1502-Y; **yellow paper clips** #736-DY—Private Papers (T), 225 Fifth Ave., NY 10010; Bloomingdale's; Paper World, San Francisco; **Pen**—Paper Shop at Henri Bendel (R), 10 W. 57th St., NY 10019.

LIVE-IN KITCHENS

●*Pages 51 to 53 and cover:* **Sarastus 1,** #MS1 **69W wallcovering,** Marimekko 3; **Strand fabric for napkins, sofa seat, pillows,** Marimekko —Motif Designs (M), 15 Beechwood Ave., New Rochelle, NY 10801; Marimekko (R), 7 W. 56th St., NY 10019. **Mariskooli goblets, glasses** in hanging cabinet; **birch tray table** made in Finland: **table,** $55; **folding legs,** $35—Marimekko (R), 7 W. 56th St., NY 10019. **Sektori four-section clear glass vase,** $49—Iittala (T), 225 Fifth Ave., NY 10010. **White oval dinner plates**—Wolfman, Gold & Good Co. (R), 464 Broome St., NY 10013. **Antique painted blue wood Swedish accessories:** bucket, stein, barrel, boxes above kitchen cabinets—Evergreen Antiques (R) (T), 1249 Third Ave., NY 10021. **Antique Swedish pine furniture:** trestle table, Swedish farm sofa, two piece step-back cupboard, Lexan spindleback chairs, country farm chairs, Rorstrand salt-glazed crocks with cobalt blue flowers in cupboard—White Horse Antiques (R) (T), PO Box HH Montauk Highway, Quogue, NY 11959. **Trees and flowers**—Tom Thurston (R), 232 City Island Ave., Bronx, NY 10464. **Piemme floor tile**—Piemme of the Americas (M), 499 Park Ave., NY 10022. **Hanging lamp**—DéCembre by Marimekko.

●*Page 57:* **Designer:** Karin Blake, Malibu Colony, Malibu Colony Drive, Malibu 90265. **Architect:** Richard L. Martin, AIA, 2102 Pontius Ave., West Los Angeles 90049.

●*Pages 58 to 61:* **Architect:** Alan Buchsbaum. **Builder:** David Becker, c/o Alan Buchsbaum, 12 Greene St., NY 10013. **Countertop**—Formica Corp (M), 1501 Broadway, Suite 1519, NY 10036. **Refrigerator/Freezer**—Sub-Zero Freezer Co. Inc. (M), PO Box 4130, Madison, WI 53711. **Dishwasher**—KitchenAid, a division of Hobart Corporation (M), 711 World Headquarters Ave., Troy, OH 45374. **Granite work**—A & G Marble (R), 132-19 34th Ave., Flushing, NY 11354. **Oven**—Whirlpool Corp. (M), 2000 US 33 North, Benton Harbor, MI 49022. **Stove**—Jenn-Air Corp. (M), 3035 N. Shadeland Ave., Indianapolis, IN 46226. **Tray, thermos, creamer, sugar bowl, white stoneware pitcher** (three quarts); **white porcelain soup ladle and salad servers with wood handles, shell porcelain, ovalis vase, cotton napkins**—The Museum Store, The Museum of Modern Art (R), 11 W. 53rd St., NY 10019; mail-order dept. (212) 956-7262.

●*Pages 62 and 63:* **From Castles On The Sound II, a Mansions & Millionaires Designers' Showcase,** PO Box 252, Greenvale, NY 11548 (516) 496-4440. **Designers:** Lyn Peterson; Carol O'Neill, Motif Designs, 15 Beechwood Ave., New Rochelle, NY 10801. **Rosie's Bandana wallcovering and fabric**—Motif Designs (M), 15 Beechwood Ave., New Rochelle, NY 10801. **Kitchen appliances**—General Electric Co. (M), 1285 Boston Ave., Bridgeport, CT 06602. **Colorcore counters**—Formica Corp. (M), 1501 Broadway, Suite 1519, NY 10036. **Floor tiles**—Piemme of the Americas (M), 499 Park Ave., Valentino Suite, NY 10022. **Cabinetry**—Suffolk Cabinet Co. (T), 6133 Jericho Turnpike, Commack, NY 11725. **Faucets**—Watercolors Inc. (T), Garrison on Hudson, NY 10524. **Accessories**—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Chairs**—The English Way (R), 115 E. 60th St., NY 10022. **An-**

(Continued on page 128)



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PRODUCT INFORMATION

Continued from page 127

tiques—White Horse Antiques, PO Box HH, Montauk Highway, Quogue, NY 11959.

●*Page 64 (top):* **Pine cabinets in old milk paint color**—Woody Mosch Custom Woodworking (R), RFD #1, Box 84, Woodcreek Road, Bethlehem, CT 06751. **Countertop, ceramic white glazed tiles**—Country Floors (R) (T), 300 E. 61st St., NY 10021. **White cast iron and enamel sink** by Kohler Sinks, distributed by Davis & Warshow Inc. (R) (T), 133 Third Ave., NY 10021. **Thermador microwave thermal oven** MTR #217 series—Thermador/Waste King (M), 5119 District Blvd., Los Angeles 90040.

●*Page 65:* **Wolf Range**—Houston Restaurant Supply (R,T), 1620 Congress St., Houston 77002. **Oak cabinets and suspended pot rack** made by Robert Hunt—Plumbline Architectural Woodwork, 9909 Harwin Building E, Houston 77036. **Sub-Zero refrigerator** through-Kitchen Designers (R,T), 6131 Kirby Drive, Houston 77005.

CHINTZ

●*Pages 66 and 67:* **Winfield #1644 undercloth fabric,** blue; **Hampton Ribbons #8620 fabric,** cream; **Rose Chinoise #9724 fabric,** cream with yellow stripe; **Havering Tri-color Stripe #7830 fabric; Connaught Stripe #43877-1 fabric**—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Cecily's Ribbon #65875 overcloth fabric,** pink ribbon—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Ribbons Blue #804/2 napkin fabric**—Rose Cumming (T), 232 E. 59th St., NY 10022. **Ribbons and silver napkin ring**—Cherchez (R), 864 Lexington Ave., NY 10021. **Moiré Stripe #829101 fabric,** hyacinth with ciel stripe—Lee Jofa (T), 979 Third Ave., NY 10022. **Cliff Walk Stripe #FB94812/6 fabric**—Fonthill (T), 979 Third Ave., NY 10022. **Spring Stripe #14222 color 63 fabric**—Hines & Company (T), 41 Madison Ave., NY 10038. **Abaco #8218/12 sofa cushion fabric**—Stroheim & Romann (T), 155 E. 56th St., NY 10022. **China Stripe Pastel #801P curtain fabric**—China Seas (T), 979 Third Ave., NY 10022.

●*Pages 68 and 69:* **Pantheon #32250/2 slipper chair fabric**—Clarence House (T), 40 E. 57th St., NY 10022. **Strawberry Hill #917-02 fabric; Rosella #6450 ottoman fabric; Malu Chenee #7740 slipper chair fabric; Chatfield #42900-3 blue oval foot stool fabric**—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Antique botanical engravings** matted and framed in England through—Linkirk Fine Arts, NY. **Hand-painted pillow** by Robert Warshaw—Robert Warshaw Ltd., 236 E. 83rd St., NY 10028.

MAGICAL HOUSE + PAVILION

Architects: UKZ, 190 Pleasant Grove Road, #G4, Ithaca, NY 14850.

●*Page 72:* **Velvet Mood Anso IV nylon carpet** by Allied Fibers, Country Brick—Philadelphia Carpet (M), a division of Shaw Industries, PO Box 2128, Dalton, GA 30720, att: Vance Bell. **Marble top table with chrome base #6484** by Joe D'Urso, 84 by 42 inches—Knoll International (T), 655 Madison Ave., NY 10021. **White skirt chairs,** $99—Conrans (R), 160 E. 54th St., NY 10022. **Hoffmann nesting table,** one of four—ICF (T), 305 E. 63rd St., NY 10021. **Ginsberg rain jar**—LCS Inc. (T), 1059 Third Ave., NY 10021. **Brass candlestick, Chinese crackled bowl, Japanese vase, four-tier faux marble box**—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021. **Rahn vase**—Limited Editions (T), 253 E. 72nd St., NY 10021.

●*Page 73:* **Hoffmann classic Fledermaus table**—Thonet (T), 305 E. 63rd St., NY 10021. **Hoffmann Fledermaus chairs, nesting tables,** two of four—ICF (T), 305 E. 63rd St., NY 10021. **Twin futon and square pillows**—The Futon Shop (R), 178 W. Houston St., NY 10014. **Aalto vase #3030.160 with tulips**—Sointu (R), 20 E. 69th St., NY 10021. **Accessories:** two 19th-century Chinese plates, plate stand, old Japanese lacquer tray, celadon plate—John Rosselli (T), 255 E. 72nd St., NY 10021.

RESCUING A 19TH-CENTURY TREASURE

●*Pages 76 and 77:* **Developers and preservationist**—Mura & Woods Associates, 180 East Drive, Copiague, NY 11726. **Woodard weave, Pennsylvania Bars #1-E-1, slate blue stripes on neutral background fabric,** 6 by 9 feet; write for catalog, $5—Thos. K. Woodard (R), 835 Madison Ave., NY 10021. **Colony House love seat #44-351 #21,** 62 by 35 by 33 inches high; **Claridge chair #11-886 #27,** 23½ by 24 by 32½ inches, **fabric #709A-22,** 100 percent linen—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603. **Cadenet #1002 31 pastel slipcover fabric** on love seat—Fabriyaz (T), 41 Madison Ave., NY 10010. **William & Mary tavern table,** 60 by 22 by 29 inches high, **bird's-eye maple,** dark warm amber satin finish—Simms & Thayer Cabinet makers (M), 1037 Union St., North Marshfield, MA 02059. **Custom-made brass and glass coffee table**—Ann-Morris Antiques Inc. (T), 239 E. 60th St., NY 10022. **Step-back cupboard,** butternut with Minwax clear antique oil finish—Woody Mosch Custom Woodworking (R), RFD #1, Box 84, Woodcreek Rd., Bethlehem, CT 06751. **Painted tole tin boxes** originally made as biscuit tins; **bamboo and needlework folding camp chair,** 19 c.; **needlework footstool** with King Charles's spaniel, early 19 c., **needlework pillow with ribbon design,** 19 c.—Trevor Potts (R) (T), 1011 Lexington Ave., NY 10021. **Collection of Deco sharkskin boxes and carpet balls**—J. Garvin Mecking, Inc. (R) (T), 188 E. 64th St., NY 10012. **Green wooden fruit bowl**

(Continued on page 130)



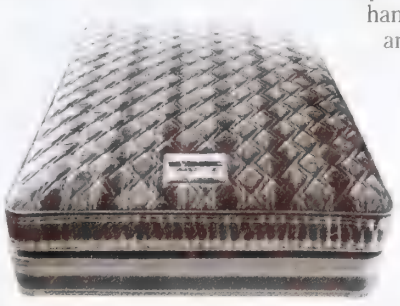
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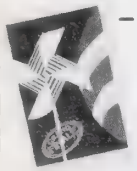
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PRODUCT INFORMATION

Continued from page 128

Danish ceramic pitcher with green and brown swirl pattern, **green Swedish country basket, antique red box with tree, painted tool box**—Evergreen Antiques (R), 1249 Third Ave. and 72nd St., NY 10021. **Majolica pitcher, pink majolica plate, wood box with oval wood insert and burlwood box on table beneath window**—John Rosselli (T), 255 E. 72nd St., NY 10021. **Horse painting**—Howard Kaplan (T), French Country Store, 35 E. 10th St., NY 10003. **Fireplace screen and andirons**—William H. Jackson & Co. (T), 3 E. 47th St., NY 10017.

●*Pages 78 and 79:* **Nantucket love seat** #2631, 59 by 31 by 40 inches high, arm height, 25 inches; **Nantucket club chairs** #2632, 29½ by 31 by 39 inches high, arm height, 25 inches—Henry Dowdy & Associates, Ltd. (M), Market Square, 305 High St., High Point, NC 27260. **Crylight green painted finish** on furniture, gloss paint; **Glidden. Confetti #35M2590-45 curtain fabric and loose seat and back cushion fabric** on furniture—Waverly (T), 58 W. 40th St., NY 10018. Curtains made by Flemming Hegner (T), 6026 Monroe Place, West New York, NJ 07093. **Oxblood garden seat, framed fern prints**—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021. **Large antique basket with books, antique table with dentils, two planters**—Evergreen Antiques (R), 1249 Third Ave., NY 10021. **Pair of custom-made green boxes** with lid and drawers—Woody Mosch Custom Woodworking (R), RFD #1, Box 84, Woodcreek Road, Bethlehem, CT 06751. **Pink quartz halogen torchieres** with gray marble base, 70 inches high, designed by Robert Sonneman—George Kovacs Lighting Inc. (T,R), 24 W. 40th St., NY 10018. **Fishlure folk art sculpture, green polo bench**—Kelter-Malce (T,R), 361 Bleecker St., NY 10014.

●*Page 80:* **Double hired man's bed, headboard #1,** honey amber, bird's-eye maple satin finish #1512-1516—Simms & Thayer Cabinetmakers (M), 1037 Union St., North Marshfield, MA 02059. **Grain-painted chest of drawers, rag runner, large basket under bed**—Evergreen Antiques (R) (T), 1249 Third Ave., NY 10021. *Bed linens and linen hand towels:* **Round Hill pink and white stripe, white linen damask; Njaro pink chambray,** Ralph Lauren Home Collection—J.P. Stevens (M), 1185 Ave. of the Americas, NY 10036. **Reproduction bistro bench**—Howard Kaplan, French Country Store, 35 E. 10th St., NY 10003. **Sterling silver teapot, white teacup with green floral design**—Georg Jensen Silversmiths (R), 683 Madison Ave., NY 10021. John R. Crum Photography (R), 450 W. 31st St., NY 10001. **White face floor lamp** #LS259—Fotia Stone (T), 57-41 59th St., Maspeth, NY 11378. **Small bamboo tray table**—Limited Editions (T), 253 E. 72nd St., NY 10021. **Dash #P7905 shirred curtain fabric, oyster #003**—Bloomcraft (T), 295 Fifth Ave., NY 10016. Curtains made by Flemming Hegner (T), 6026 Monroe Place, West New York, NJ 07093. **English majolica lemonade set, tri-corner tray, pitcher, two glasses**—J. Garvin Mecking (R,T), 188 E. 64th St., NY 10012. **Flowers, trees, plants**—Artistry in Flowers (R), 29 Hampton Rd., Southampton, NY 11968. **Refinishing materials**—Cliff's BridgeHampton Paints (R), Plaza East Route 27A, Bridgehampton, NY 11932.

●*Page 81:* **Decorative artist, stencil coordination**—Ruth Ann Greenhill, 51 Platt Lane, Milford, CT 06460. **Candy stripe, blue #88049-5D, 100 percent cotton chintz**—Cowtan & Tout (R), 979 Third Ave., NY 10022. **Curtains** made by Flemming Hegner (T), 6026 Monroe Place, West New York, NJ 07093. **Hudson River Valley chairs** #1525, maple with dark warm amber finish—Simms & Thayer Cabinetmaker (M), 1037 Union St., North Marshfield, MA 02059. **Blue Ridge Woodard Weave #8-B,** 6 by 9 feet, beige, tan stripes on light blue background—Thos. K. Woodard (R), 835 Madison Ave., NY 10021. **Fireplace screen**—Ann-Morris Antiques (R), 239 E. 60th St., NY 10022. **Handcrafted pewter sconces** #SC2-205—Authentic Designs (R), The Mill Road, West Rupert, VT 05776. **Round tilt-top table,** 19th c., walnut; **farm house rectangular table,** pine top, oak base—Elux C. Putting (R,T), 226 E. 51st St., NY 10022. **Large basket with cover,** 16 by 21 by 37 inches long; **white bridal quilt**—Judith and James Milne, Inc. (R,T), 524 E. 73rd St., NY 10021. **Crystal glasses with pewter stems, French pewter plates, pewter place settings, French measure, luster tea set**—Eggs & Tricity Inc. (T), 979 Third Ave., NY 10022. **Works on paper, colored pencil and pencil on tracing paper by Jack Tworkov**—Nancy Hoffman (R), 429 W. Broadway, NY 10012. **White linen napkins, Kirsten 10-ounce glasses**—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Antique round basket**—Thos. K. Woodard (T), 835 Madison Ave., NY 10021. **Andirons**—William H. Jackson & Co. (T), 3 E. 47th St., NY 10017.

LIVING WITHOUT WALLS

Architects: Prendergast & Sawyer, 136 Church St., NY 10007. **General Contractors:** G. P. Winter Associates, 173 Duane St., NY 10013.

●*Pages 82 to 83:* **Key West pink pillows,** 16 inches square—Waverly Fabricated Products Division (M), 58 W. 40th St., NY 10018. **Vase on desk, bowl on end table**—Hans Appenzeller (T), 820 Madison Ave., NY 10021. **White plate, box, ceramic pieces on shelves**—Limited Editions (T), 253 E. 72nd St., NY 10021.

●*Page 84 (right):* **White comforter**—Bloomingdale's (R), 1000 Third Ave., NY 10022. **Glossheen pink pillows,** 22 inches square—Waverly Fabricated Products Division (M), 58 W. 40th St., NY 10018.

●*Page 85:* **Black bowl on tripod**—Sointu (R), 20 E. 69th St., NY 10021. **Flowers**—Mädderlake (R), 25 E. 73rd St., NY. 10021

POOLS AND TERRACES

■ *Pages 86 and 87:* **Landscape architect:** Robert Fletcher, 11100 Chalon, Bel Air, Los Angeles 90049. **Umbrella**—Kreiss Collection (R) (T), 8445 Santa Monica Blvd., Los Angeles 90049. **Tablecloth**—Williams-Sonoma (MO), Mail Order Dept., PO Box 7456, San Francisco 94120-7456.

● *Page 88 (top):* **Architect:** H. Michael Fox, 9683 Santa Monica Blvd., Beverly Hills 90210. **Landscape designers & contractors:** B.C. Designs Inc., 1332 Jonesboro Drive, Los Angeles, 90049. **Pool**—Swim Pool Construction Co., 2338 Cotner Ave., W. Los Angeles 90025. **Primrose Bordier beach towel**—Descamps (R), The Beverly Center, 131 N. La Cienega Blvd., Los Angeles 90048.

● *Page 89:* **Landscape architect:** Randolph Marshall, P.C., 157 Cherry St., Katonah, NY 10536.

● *Pages 90 and 91:* **Flowers and urns**—Salou Ltd. (R), 454 Columbus Ave., NY 10024.

■ *Pages 92 and 93:* **Designer:** Susan Zises Green, 500 E. 77th St., NY 10021. **Sponges, soaps, bath brushes**—Caswell-Massey (R), 518 Lexington Ave., NY 10017. **Baskets**—Potcovers Inc. (R) (T), 101 W. 28th St., NY 10001. **Towels**—J.P. Stevens (M), 1185 Ave. of the Americas, NY 10036. **Flowers, plants, pots**—Salou Ltd. (R), 454 Columbus Ave., NY 10024.

A SENSE OF SUMMER

■ *Page 103:* **Plates:** *top and middle*—Cardel Ltd. (R), 615 Madison Ave., NY 10022; *bottom*—Tiffany & Co. (R), 727 Fifth Ave., NY 10022.

● *Page 104:* **Plates:** *top*—Cardel Ltd. (R), 615 Madison Ave., NY 10022; *bottom*—Cardel Ltd. (R), 615 Madison Ave., NY 10022; Tiffany & Co. (R), 727 Fifth Ave., NY 10022.

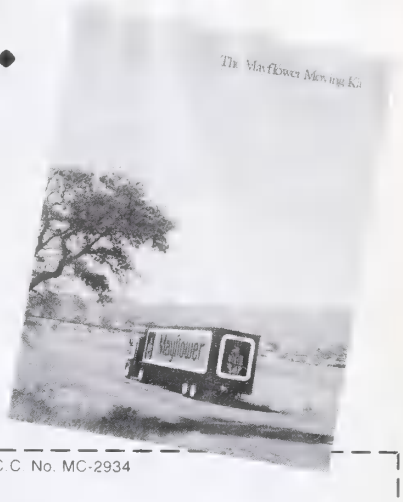
KITCHEN ESSENTIALS

● *Page 110:* **Anchor Hocking Corp.,** 1115 W. Fifth Ave., Lancaster, OH 43132. **Dazey Products Co.,** 1 Dazey Circle, Industrial Airport, KS 66031. **(Hamilton Beach) Scovill,** 59 Mill St., Waterbury, CT 06720. **Jenn-Air Corp.,** 3035 N. Shadeland Ave., Indianapolis, IN 46226. **Waring,** Route 44, New Hartford, CT 06057.

GARDEN GUIDE

● *Page 125:* **William Tricker, Inc.,** 74 Allendale Ave., PO Box 398, Saddle River, NJ 07458 (open to the public). Catalog, $1. **William Tricker, Inc.,** 7125 Tanglewood Dr., PO Box 7843, Independence, OH 44131. Catalog, $1. **Lilypons Water Gardens,** 6800 Lilypons Road, PO Box 10, Lilypons, MD 21717-0010. Catalog, $3.50. **Van Ness Water Gardens,** 2460 North Euclid Ave., Upland, CA 91786. Catalog, $2. **Hermitage Gardens,** PO Box 361, Rte. 5, Canastota, NY 13032, free catalog. ■

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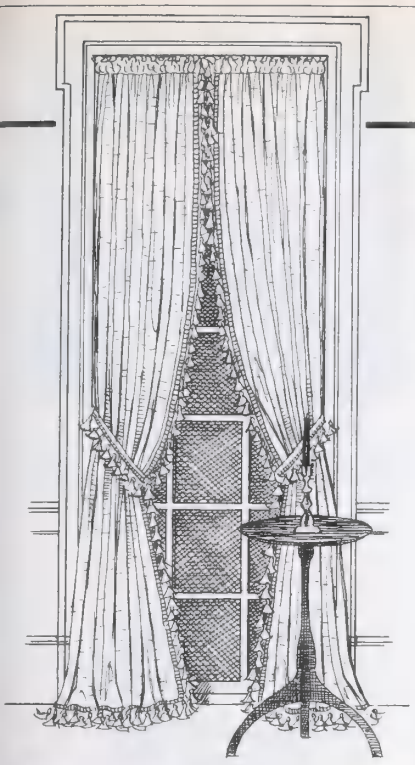




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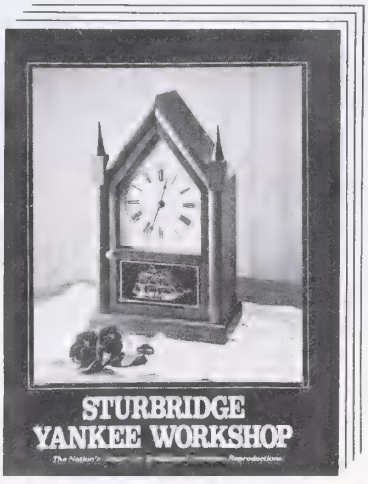
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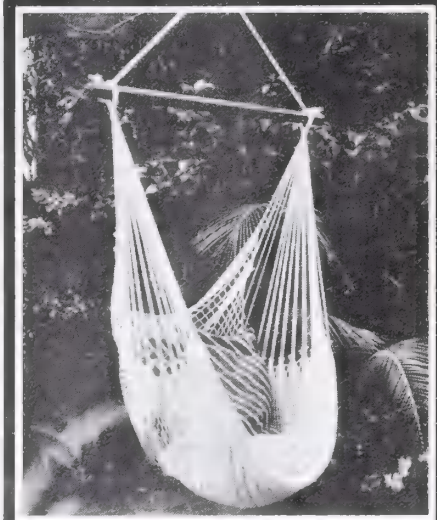
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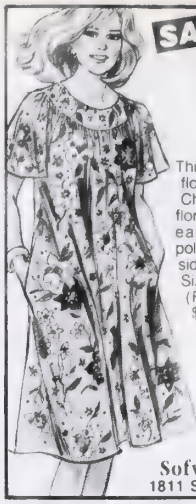
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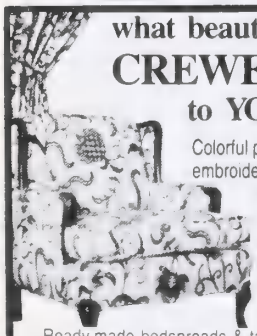
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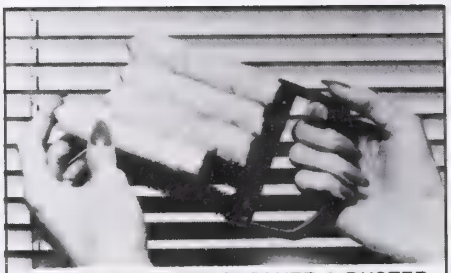


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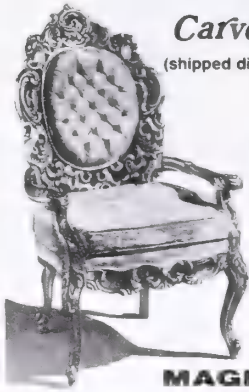
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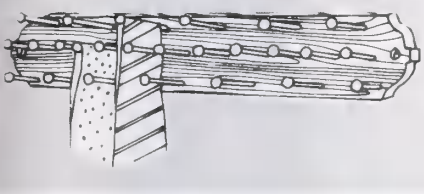
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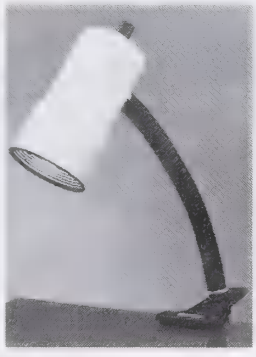
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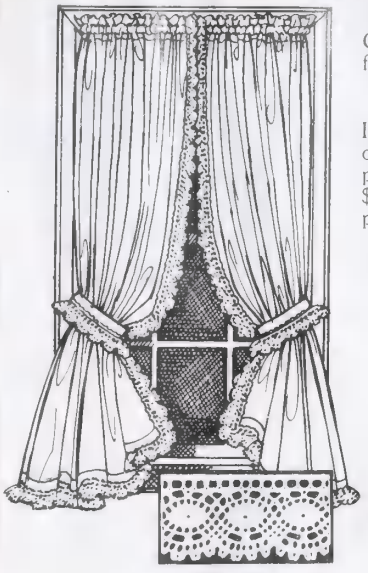


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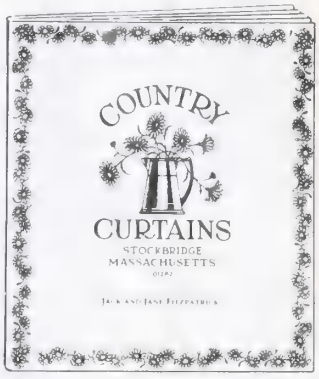
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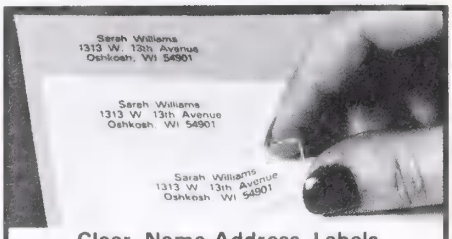


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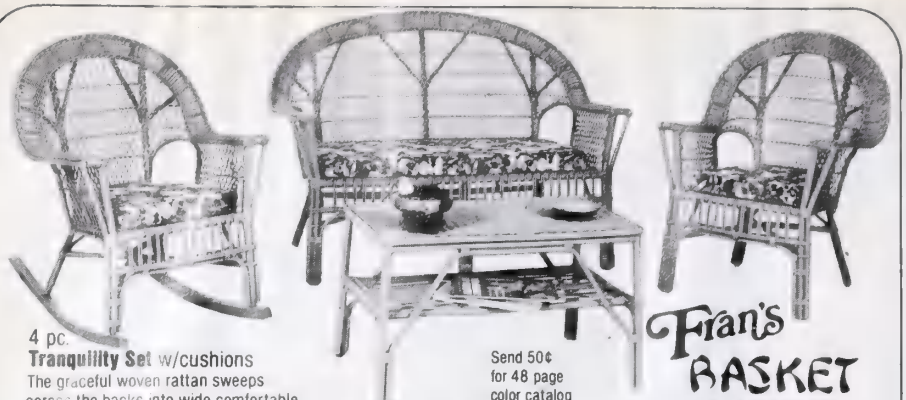
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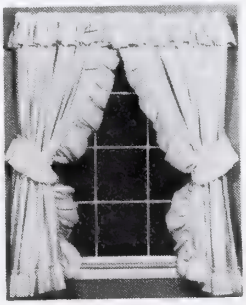
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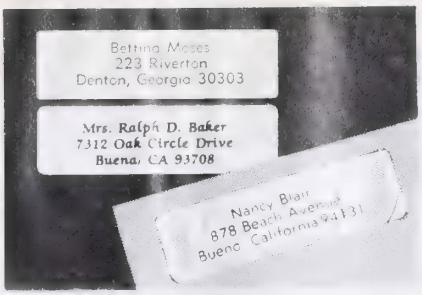
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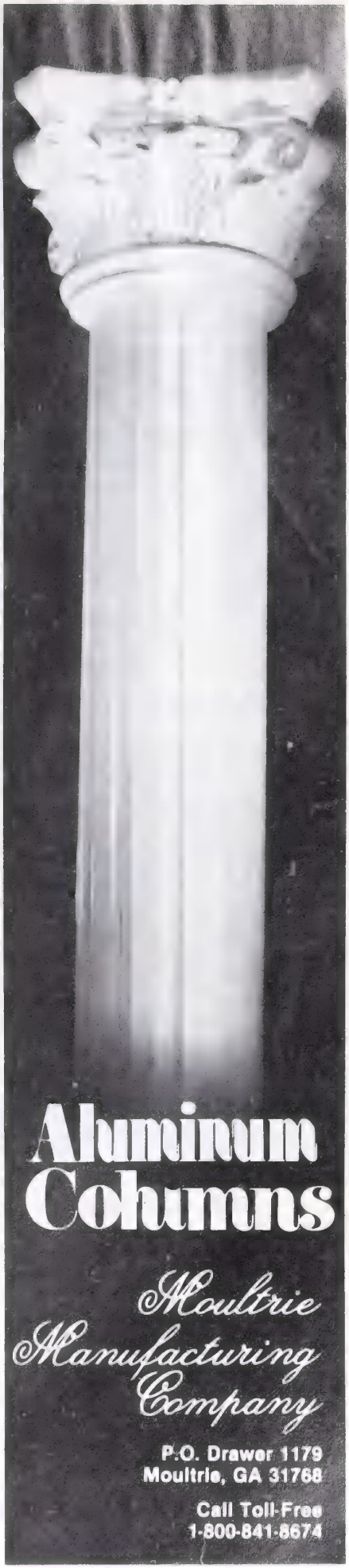
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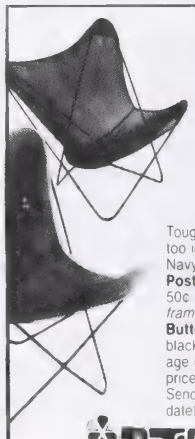
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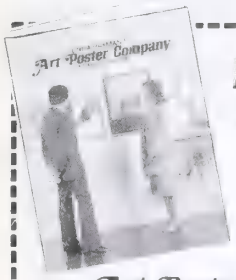
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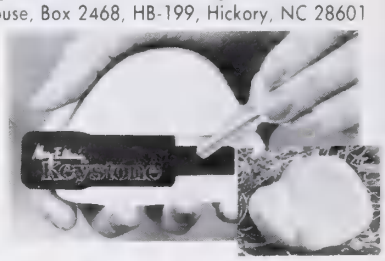
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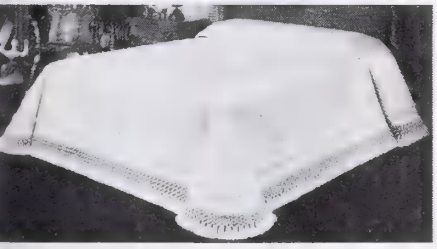
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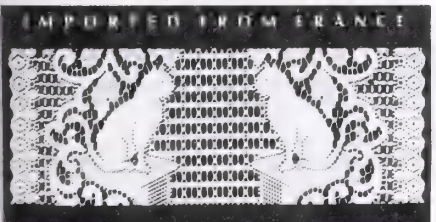


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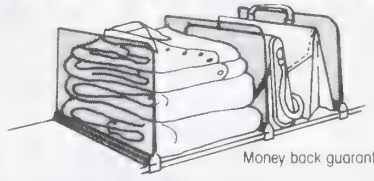
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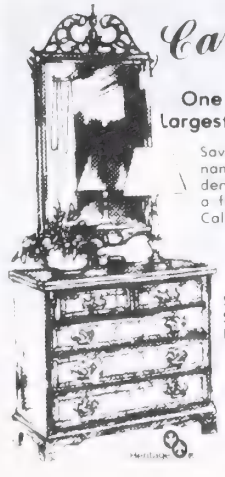
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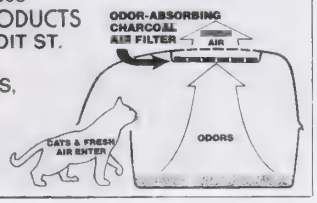
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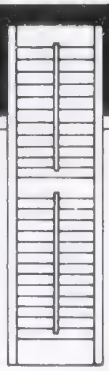


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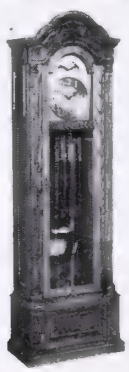
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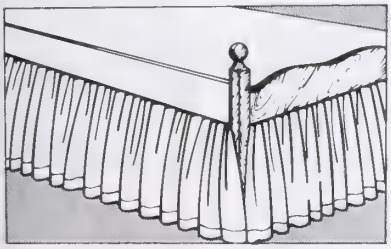
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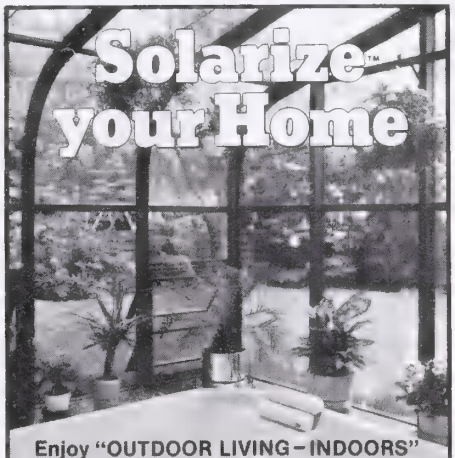
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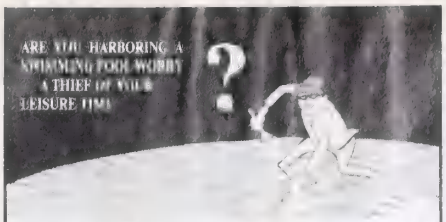
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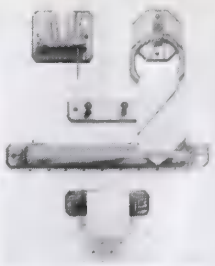
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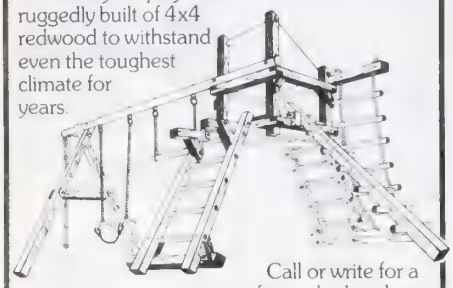


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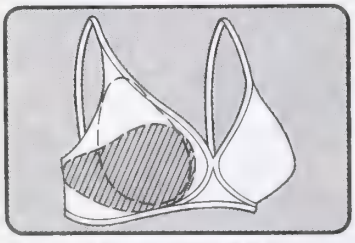
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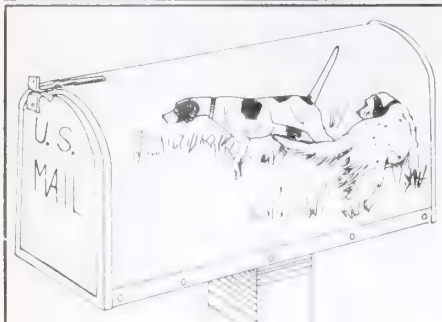
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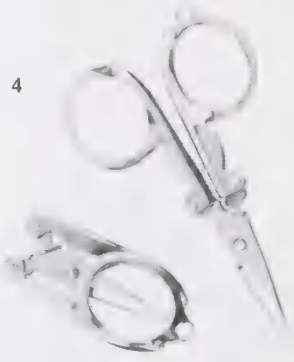
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*"Changing Channels: A Study of Magazine Reading and Prime Time Network TV Viewing in Cable and Non-Cable Homes" appears in this issue of Folio: Ad Guide. Additional copies can be obtained by writing to the Magazine Publishers Association, attention Marianne Howatson—Senior Vice President, Marketing Development, 575 Lexington Avenue, New York, New York 10022.

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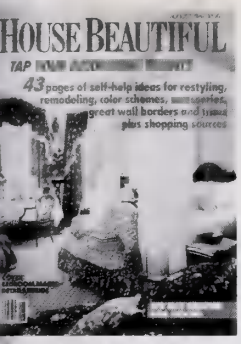


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On the cover: This sumptuous bedroom, created by decorator Mario Buatta, is the quintessence of his decorating style. A dazzling array of patterns intermingle companionably; unexpected color combinations delight the eye; dozens upon dozens of objects are artfully grouped on walls and tables. Most fascinating of all is the designer's attention to small details—scalloped curtain borders with pinked edges and tasseled ties for dressing chair cushions. *(For an analysis of this room's timeless style, turn to page 43.)* Photography by Tom Yee.

HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres., Harvey L. Lipton, V-Pres. & Secretary. Hearst Magazines Div.: Gilbert C. Maurer, Pres.; K. Robert Prink, Executive V-Pres., Gen. Manager; George J. Green, Executive V-Pres., Raymond J. Petersen, Executive V-Pres., Thomas J. Hughes, V-Pres. & Resident Controller; William S. Campbell, V-Pres., Dir. of Circulation; D. Claeys Bahrenburg, V-Pres. for House Beautiful. © 1984 by The Hearst Corporation; all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful; House Beautiful Building Manual; House Beautiful's Gardening and Outdoor Living; House Beautiful's Home Decorating; House Beautiful's Home Remodeling; House and Plans; and Good Buys. Second-class postage paid at New York, N.Y., and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A.

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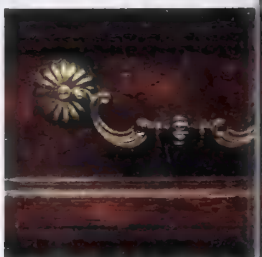
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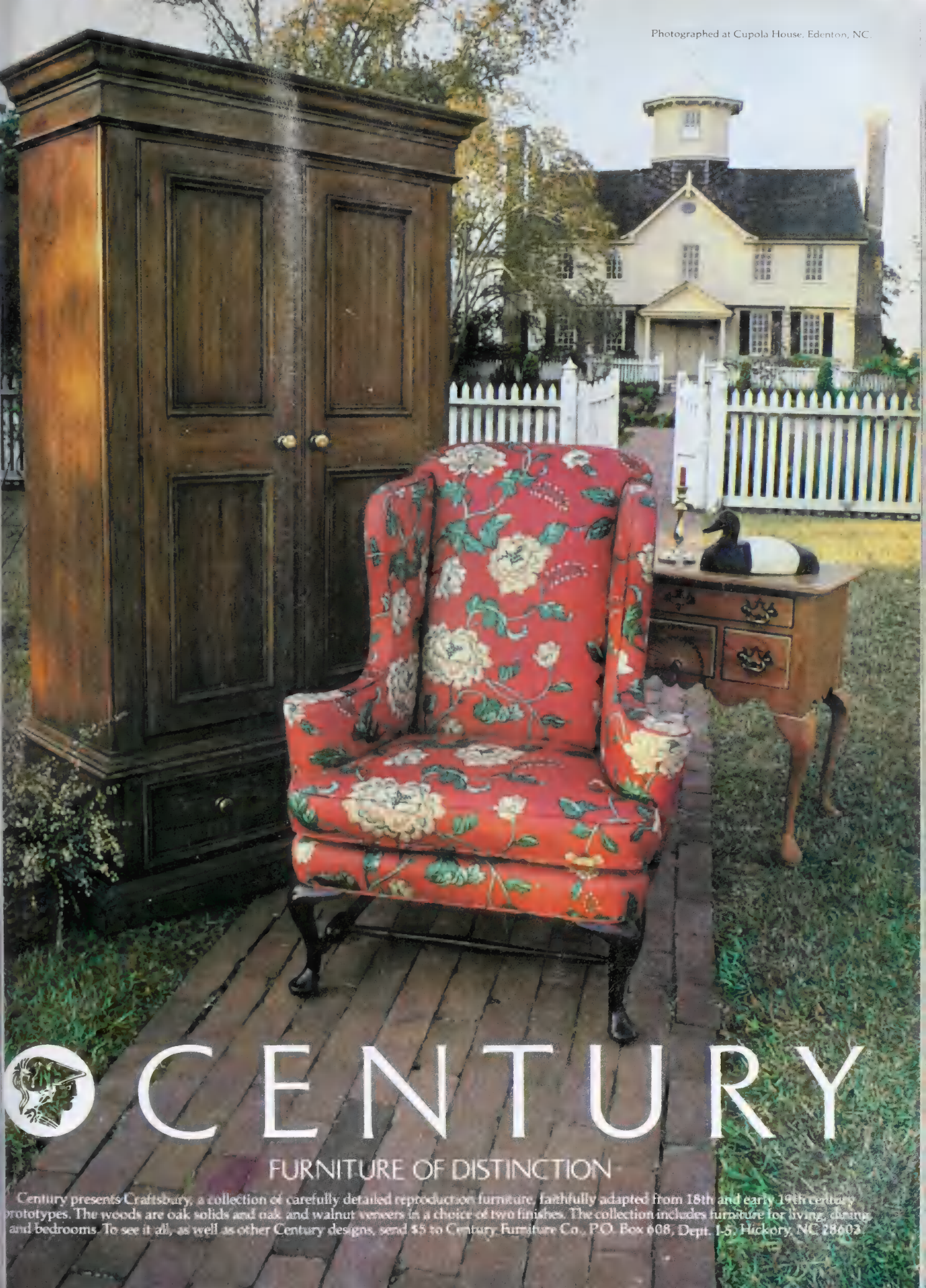
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THINKING ALOUD

"IT CAN SAFELY BE SAID THAT THE TOTAL IMPACT OF A DESIGN . . . IS MEASURED BY THE QUALITY AND ARRANGEMENT OF ITS DETAILS"



This month, I'd like to introduce one of our important "behind-the-scenes" editors, Mervyn Kaufman, whose thoughtful articles you've been reading from time to time. As our editoral director, he applies his keen intellect to each facet of our magazine. Here he stresses the importance of "details," whether in producing a magazine or decorating a home. —JoAnn Barwick, Editor

Details are what make a magazine. In editing House Beautiful we are absorbed in them, sometimes consumed by them: the spaces, the margins, the cropping of pictures, the fitting of type . . . concern for the flow of copy in relation to points being illustrated, care for the consistency of graphics from story to story. These are a few facets of the editing process that results in a cohesive magazine.

Details also bring a room alive. In designing a home or decorating any interior space, there are a host of details that must be considered—some embraced, some discarded. It can safely be said that the total impact of a design—no matter what that design refers to—is measured by the quality and arrangement of its details.

In other words, the whole is created by a summing-up of all its parts.

Take the fabulous bedroom Mario Buatta designed for this year's Kips Bay Boys' Club Show House in New York City. The room is featured on our cover and in a finely articulated color portfolio *(pages 43 to 47)*. At first glance you'll be struck by the room's almost awesome degree of elegance—*we* certainly were. There is a magical quality that tends to blur the question of who might actually inhabit this room.

Take a closer look; focus on individual components and see how they contribute to the room's total impact. You'll note that the room is, in fact, a master's thesis on room design and decorating. Everything is intentional. With Mr. Buatta nothing is accidental.

For the decorator, the room presented a challenge, of course, plus an opportunity to produce something monumentally beautiful for a most demanding client: himself. The bedroom "says" everything the decorator wanted to express. In this it is both art and theater: a reflection of the decorator's taste and talent as well as a kind of stage set that is not simply a background for drama but a performance in and of itself.

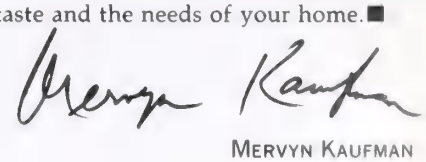
In presenting this dream bedroom, we were twice blessed, for its creator is not only extremely skilled and innovative, but also highly articulate. In an in-depth interview *(page 46)*, Mr. Buatta explains each step he took in pulling this room together—insights anyone will find helpful in meeting a decorating challenge, whether modest or elaborate. Through Mr. Buatta's eyes you will see how he regards every element in his design—and how each element relates to all the others.

The room is irresistible; you can't help feeling drawn into it. We hope that our photography and Mr. Buatta's words will show why this room works—and also how it expresses the decorator's many-faceted approach to design. His thoughts and methodology add up to a lending library of ideas that you can borrow from or adapt.

For House Beautiful editors, it is fascinating to note how a gifted professional views the design structure of the room and uses a variety of details to create a singular whole . . . just as we plan each issue of the magazine not as an anthology but as a careful progression of ideas that add up to a balanced editorial package. We strive for pace, for a magazine whose content flows naturally and excitingly from one topic to the next. We hope that, like Mr. Buatta's bedroom with its brilliantly executed details, House Beautiful communicates a spontaneity that overrides its meticulous planning.

As you explore other parts of this issue you'll find a story on new uses for traditional fabric and paper borders and trims *(page 74)*. These elements are used to enhance the architecture of a room—and to create the illusion of architecture in a room that has virtually none. This is decorating ingenuity, another example of how details bring into focus a room's essential design theme. Borders and trims are decorating punctuation marks: details that delight the eye and sometimes fool the eye, but always combine to make the intent behind a room's design more evident.

Not every room would benefit from the borders and trims we show. And not every home could absorb the splendor of Mario Buatta's show house bedroom. But the ideas contained in these and other stories—all plausible, do-able—present a rich array of details you can draw upon, according to your taste and the needs of your home.■



Mervyn Kaufman
Editorial Director


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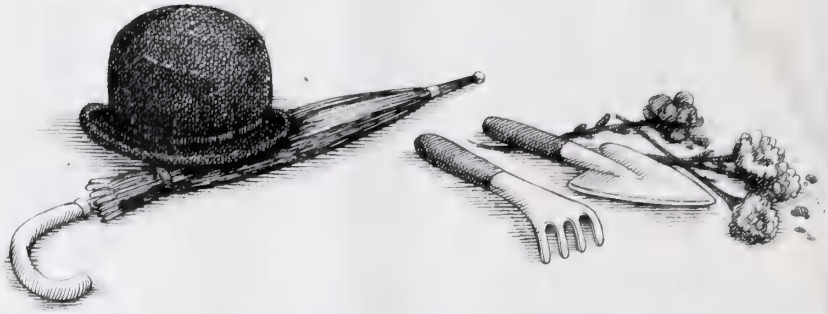
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VIEW FROM THORNHILL FARM



By DEE HARDIE

There is only one place in the world, at least *my* world, where I can travel and not become restless after two days, longing to return home to the farm. Strangely enough it is a city. And that city is London.

Maybe it's because I went there in my early 20s to work, alone and terrified—my first voyage, my first adult challenge. Then it was a city still scarred by the bombs of war, but nevertheless it bloomed—festooned with window boxes of flowers and rumbling red double-decker buses.

Every morning a bus conductor would tell me to "Mind your head," as I rushed to the top deck, the better to see London—the elegance of its architecture, the striped awnings over the shops of the greengrocers. At the office there was always afternoon tea. And one day there was, for me, a surprise birthday cake made from rationed, and scarce, eggs and butter. Their gift for the young American. No wonder I became addicted, an addiction that I never want to cure, only to share. And so this spring I gave Todd and Diana, our son and daughter-in-law, a delayed Christmas visit to London.

It's not quite as generous as it sounds. The trip was possible only because People Express has such low fares. And it *was* a special trip, Diana's first. I was going to see London through her eyes, and she through mine. As I was the tour director I had to choose carefully. Only so much could be done in a week. It was rather like choosing flowers for a spring bouquet. And it was spring in London.

Tradition came first—The Tower of London, Westminster Abbey, St. Paul's Cathedral, the changing of the guard at Buckingham Palace, the horse guards at St. James's. We only used taxis as a treat, and traveled by buses or by "the tube," even to Syon House, a bit out of the way, but worth it with glorious interiors by Robert Adam.

Pubs were part of the pattern, for lunch, sometimes dinner. The star was the Grenadier, 18 Wilton Row, SW1, where the Duke of Wellington supped on steak and kidney pie. One afternoon we splurged at Brown's Hotel, Dover St., W1, in a cozy corner of chintz armchairs with a Devon cream tea—scones topped with strawberry jam and clotted cream.

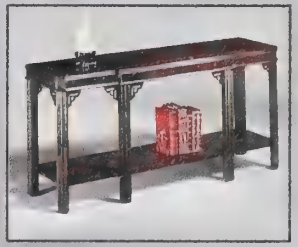
We shopped at Liberty's, Regent Street, and Marks and Spencer on Oxford Street, enjoyed art at the National Portrait Gallery, St. Martin's Lane, and the Tate, near the River Thames. And for theater we went to the handsome Haymarket to see Vanessa Redgrave valiantly survive as a Henry James heroine.

Our one country weekend was in the Cotswolds at Chipping Campden where the stone houses are the color of honey, and the local honey is made with heather. From the 600-year-old Noel Arms Hotel we visited the gardens of Gloucestershire, especially Rosemary Verey's extraordinary one at Barnsley House. As I wandered around admiring her lavender hedge, I began to wonder how *my* garden grew at Thornhill. It was time to go home.■

THE QUALITY WOULD MAKE MR. CHIPPENDALE PROUD. AND THE VALUES JUST MIGHT SHOCK HIM.









The pride of the famed cabinetmaker of the 18th century is reflected in the reproduction quality of these stately occasional pieces in rich mahogany and prima vera veneers. From their graceful beaded legs, to their authentic brass hardware, they are collectors' "treasures". And they offer a combination of fine craftsmanship and affordable price that has made furniture by Lane a hallmark of exceptional value for over 70 years. For the name of your nearest Cabinetmaker table dealer, phone toll-free 800-447-2882. For a handsome Lane furniture catalog, send $3.50 to The Lane Co., Inc., Dept. B-67, Altavista, VA 24517-0151.

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Announcing

THE NATIONAL HISTORICAL SOCIETY

CIVIL WAR CHESS SET

Richly detailed portrait sculptures of great American heroes
—in solid pewter, solid brass and fine enamels.
A heirloom chess set to be enjoyed for generations.
Created by the world-famous craftsmen of The Franklin Mint.

THE NATIONAL HISTORICAL SOCIETY is dedicated to bringing the excitement and power of American history—as well as its significance—to people in every part of the land.

It is in keeping with this purpose that the Society is about to issue its own Civil War Chess Set. A dramatic tribute to the heroes of both North and South—and a work all the more intriguing because the playing pieces include richly detailed three-dimensional *portrait sculptures* of the great Generals of Union and Confederacy, captured for the ages in solid pewter, solid brass and fine enamels.

This extraordinary new chess set will be crafted to the highest standards of quality and historical authenticity. The National Historical Society has appointed The Franklin Mint to create the sculptures, each of which will be a new and original design. Some figures will be shown standing, some seated, some kneeling, some mounted on horseback. And each figure will be painstakingly crafted of solid pewter, hand-finished, then set atop a solid brass pedestal base embellished with a circular band of richly colored enamel—*blue* for the soldiers of the North, *gray* for those of the South.

Every sculpture, moreover, will be rich with authentic detail that only t artists and master craftsmen of The Fran lin Mint, steeped as they are in the tra tion of *precision coinage,* could ha achieved it. Indeed, every nuance of fac expression, uniform and weaponry—rig down to the buttons, braiding, sabers a carbines—will be depicted with metic lous accuracy.

Thus, The National Historical Socie Civil War Chess Set is also a magnifice *collection.* A triumphant achievement portrait sculpture—and the ultimate micro-detailed miniaturization.

ALL FIGURES SHOWN ACTUAL



Major General
William Tecumseh Sherman
BISHOP



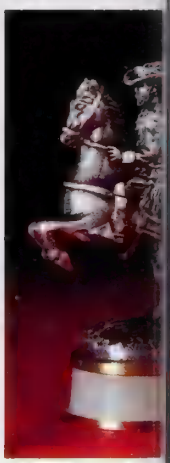
General in Chief
Ulysses S. Grant
KING







General in Chief
Robert E. Lee
KING



Major Gene
J.E.B. Stua
KNIGHT

Available only by direct subscription. Issue Price: $17.50 per sculptured chess piece.
Limit: One complete set per subscriber. Please enter your subscription by August 31, 1984.



This handsome pewter-finished chessboard and fitted presentation case will be provided as part of the set.

A dramatic showpiece for your home or office

ıe chessmen themselves are scaled so at each one will suit the function as-gned to it in the game of chess. And the ındsomely crafted, pewter-finished play-g board has been sized with equal care. ecially fitted, to also serve as the cover the case which will house all 32 playing eces, the board completes a presentation attractive that the chess set will be ıyed and displayed with pride and satis-tion. A Certificate of Authenticity, and ecially written reference materials, will o be provided.

Exhibited on a table or cabinet in your ing room, family room, den or office, s is a possession certain to evoke both miration and respect from all who see it. unique tribute to unique Americans. A rk of heirloom quality, that will bring ı endless pleasure through the years. d a chess set eminently worthy of being ssed on from generation to generation. The subscription rolls are now open. e work may be obtained *only* by direct oscription, with a limit of one complete per subscriber.

The chessmen will be issued to you at the attractive price of $17.50 each, with the specially designed playing board and protective case provided at no additional charge. As a subscriber, you will receive two sculptured pieces every *other* month. You will, however, be billed for only *one* chessman at a time—a total of just $17.50 per month. In addition, you will have the option to complete your set earlier, if you wish—but you will be under no obligation to do so.

Here, then, is a work that will bring lasting pleasure to chess enthusiasts, history buffs, collectors of military miniatures—to anyone who appreciates our nation's heritage. Indeed, it is an unmistakably American chess set, that will make a dramatic addition to any room. And an exciting showpiece that will be displayed, enjoyed and treasured by each succeeding generation.

To acquire The National Historical Society Civil War Chess Set, no advance payment is required. But please note that the accompanying Subscription Application is dated and should be returned postmarked by August 31, 1984.

© 1984 FM

SUBSCRIPTION APPLICATION

The National Historical Society

CIVIL WAR CHESS SET

Please mail by August 31, 1984.

The National Historical Society
c/o The Franklin Mint
Franklin Center, Pennsylvania 19091

Please enter my subscription for The National Historical Society Civil War Chess Set, consisting of 32 chessmen.

I need send no money now. I will receive two new playing pieces every *other* month, but will be billed for just one piece at a time—$17.50* per month—beginning when my first shipment is ready to be sent. I will receive the fitted presentation case and pewter-finished chess board at no additional charge.

**Plus my state sales tax and $.50 per chessman for shipping and handling.*

Signature_____
ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE

Mr./Mrs./Miss_____
PLEASE PRINT CLEARLY

Address_____

City_____

State, Zip_____

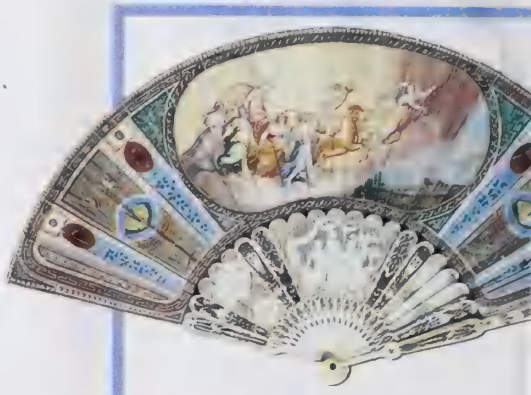
Limit: One complete set per subscriber.

708

HB LOOKOUT

Hot topics...

brave new seating, 20th-century collecting, art furniture and pacesetters



FORECAST

The bold shapes and colors of Memphis, that savvy Italian furniture company, are creating a sensation on the American market, to wit, Thayer Coggin's new wave collection, which includes a Milo Baughman-designed sofa *(at left)* for $1,810 and a triangular shelf unit for $6,675 . . . Color trends: gray, turquoise, teal, mauve, peach, newly grayed seafoam, plus red and black . . . The shape of sofas to come: solid rather than pillowed backs, '50s-style legs, skirts that fall from the seat instead of kick pleats and European saddlebag, pillowed arms . . . The news in reproductions: Country style is being upstaged by neoclassic, Biedermeier and Empire designs . . . Still the prized finish: lacquer . . . Fabric trends: plaids, bold stripes, pearlized leathers and iridescent silks.

Not to be missed...

"Fanfare" it is at the National Museum of American Art, Washington, D.C., where an exhibit of work-of-art fans runs from July 27 to Jan. 6. Like "Aurora" *(above)*, many are mini-neoclassical watercolors set on intricate ivory spokes. ▪ Everyone's talking about Memphis, but where can you buy their avant-garde furniture? The only U.S. retail source is City at 213 W. Institute Place, Chicago, IL 60610. Just out: their first catalog ($3 ppd.), which also has Bauhaus and contemporary furniture, flatware, lighting, extremely modern jewelry and Japanese-influenced clothing. • If you'd love a piece of old chintz to cover a pillow or frame, visit the Design Library, 1435 Broadway, NYC 10018. Its million fabric samples, from the 17th-century to Art Deco, are for sale (about $125 to $300) along with hand-painted patterns for fabrics. Open by appointment; write for a brochure.

SHOPPING AROUND

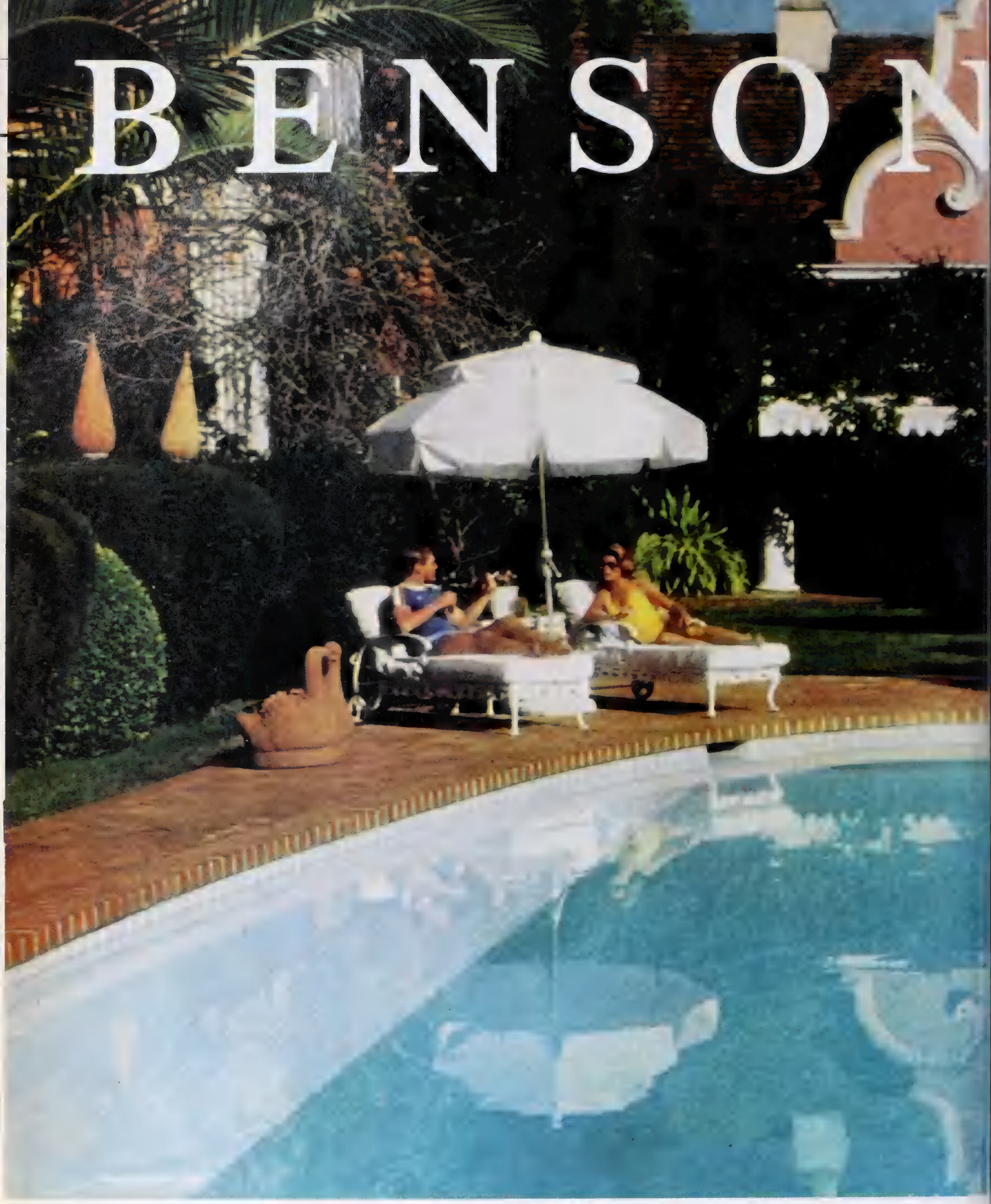
The beauty of practicality: good investments for indoor/outdoor entertaining. These brilliant plates, though a dead-ringer for lacquer, are actually dishwasher-safe plastic ($51.50 for a set of six in pink, purple, sand, turquoise, yellow and green). The hand-painted canvas runner, 18 by 72 inches, is done in machine-washable acrylics, $103.50 ppd. Both are from Creative Resources, 24 W. 57th St., NYC 10019, along with the matching voile napkins, $35 ppd. for a multicolored set of six. The white wood picnic table, which is 51 inches wide, is newly designed to match the famous French café chairs. It's $99 plus $20 shipping from Conran's, Mail Order Dept., HB8PR, 160 E. 54th St., NYC 10022; catalog, $1.►





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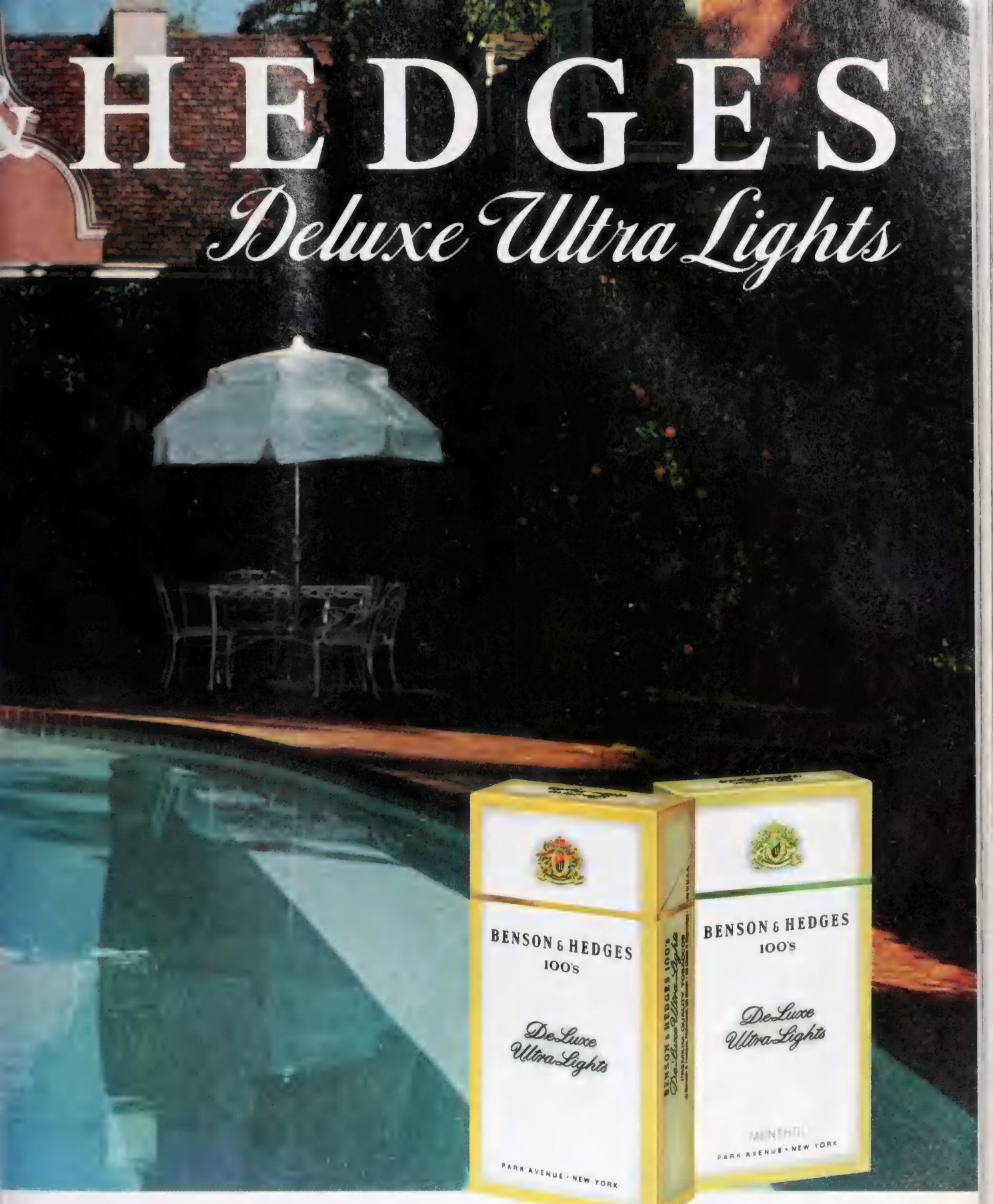


6 mg "tar," 0.5 mg nicotine av. per cigarette, FTC Report Mar.'84.

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HEDGES

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Regular and Menthol.

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Thunderbird

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HB LOOKOUT

Good Reads



Some of the creators in ***Artists Design Furniture*** by Denise Domergue (Abrams, $35) think furniture can be art; others disagree emphatically. All, however, give marvelous insights (through concise interviews) about their work and their designs, which are illustrated with 150 photographs (60 in color). In ***Domestick Beings*** (Knopf, $18) June Sprigg has compiled excerpts from the diaries and letters of seven 18th-century women who were extraordinarily gifted in expressing themselves. They seem like contemporaries, rather than hazy figures from the past, and for this reason their hardships seem all the more touching, and their daily burdens the more shocking.

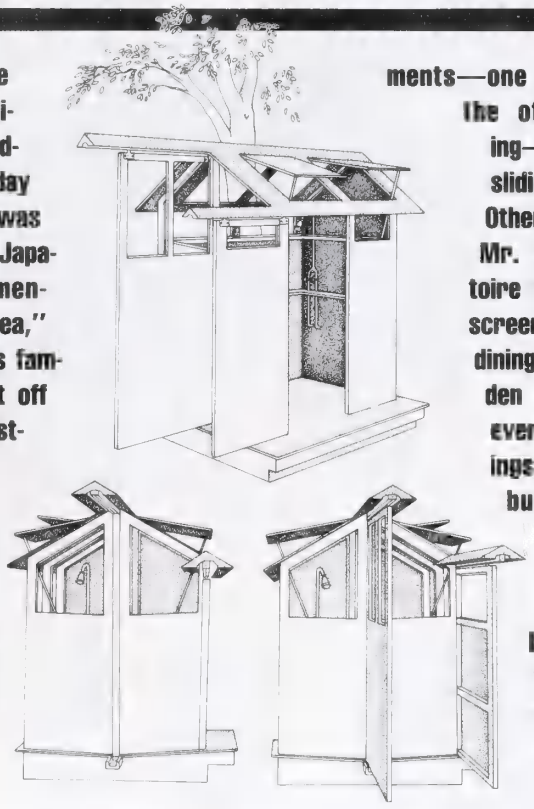
Did You Know? A plywood Queen Anne chair with pastel flowers? That's the vision of architect Robert Venturi who has updated everything from Chippendale to Art Deco in his inaugural collection for Knoll, 655 Madison Ave., NYC 10021. • The innovative architectural firm SITE has created a "floating" McDonald's in Berwyn, Ill., by suspending its roof above walls that seem to be built off the ground. • Flash: Liz Claiborne is doing sheets for Burlington with her sportswear khaki. • Michael Graves is architecting Diane Von Furstenberg's first NYC boutique.



ARCHITECTURE SPOTLIGHT

Little House of Showers

With small buildings like this shower house, architect Allan Wexler is finding ways to make everyday rituals a celebration. "I was inspired by the way a Japanese teahouse monumentalizes the drinking of tea," he says, referring to his family's shower house, just off a backyard deck. Modestly sheltered, it opens to the sky via roof flaps. With its painted interior of serene blue and green, the feeling is indeed au naturel. The ingenuity of this facility lies in its two compartments—one for showering, the other for changing—separated by a sliding center panel. Other little buildings in Mr. Wexler's repertoire include columned, screened pavilions for dining, gazebos for garden viewing. Will he ever build big buildings? Maybe, he says, but now he's intrigued by little houses for *one* living function. Allan Wexler Architecture and Design, 305 W. 20th St., NYC 10011.



Do-It-Yourself: twig furniture

Friends fell in love with the twig furniture Abby and Carl Ruoff made for themselves—and plied them with requests for similar chaises, love seats and baskets. Too busy to meet the neighborhood demand, the Ruoffs wrote down instructions, which they're now making available by mail.

A set of eight designs, including a planter and two types of chairs, is $7 ppd. from Wood-Lot Farms, Box 133, Chappaqua, NY 10514. Another excellent source for instructions plus twig furniture history: *American Rustic Furniture* by Susan Osborn (Harmony, $15).►

ILLUSTRATION BY SUSAN FOSTER

HB LOOKOUT



TREND: seed saving

A practicing seed saver, Kent Whealy also happens to be director of Seed Savers Exchange. His pastime grew out of a desire to preserve for future generations some plants that his wife's grandfather had grown. As the seeds for the plants were not available commercially, he had no choice but to harvest, dry and store seeds from the plants each year. It turns out, he's not alone. Until now these seed savers have been an underground group, many of whom did not know about each other. But two recently published books may change that. Guerrilla Gardening by John F. Adams (Coward-McCann, $15) and The Heirloom Gardener by Carolyn Jabs (Sierra Club Books, $10) explain the renewed interest of gardeners in saving seeds from their own gardens and exchanging their seeds with others. The books also explain how to save seeds from your own garden (seeds from hybrid plants won't work). For more information on exchanging seeds from old and rare plants send a stamped, self-addressed envelope to Kent Whealy—Director, Seed Savers Exchange, 203 Rural Avenue, Decorah, IA 52101.

wright places

Here's how to see some of Frank Lloyd Wright's most famous works: The Frank Lloyd Wright Home & Studio, Forest and Chicago Aves., Oak Park, IL 60302, offers Sunday bicycle tours of Prairie architecture and daily studio tours. Taliesen West, Scottsdale, AZ 85261, Taliesen, Spring Green, WI 53588 and Hollyhock House, 4800 Hollywood Blvd./Barnsdale Park, Los Angeles, CA 90027 are open daily as is Wright's masterpiece, Fallingwater, Box R, Mill Run, PA 15464; (412) 329-8501. ***(For more on Wright, see pages 30 and 70.)***

in doors

House in need of a face-lift? Consider a classical wooden screen door for openers. The Old Wagon Factory, 103 Russell St., Box 1085 Clarksville, VA 23927, offers this Victorian door *(below)* plus Chippendale designs; catalog, $1. ■ Classic Architectural Specialties, 5302 Junius, Dallas, TX 75214 even has doors with star motifs; catalog, $2. ■ Remodelers & Renovators Supplies, 512 W. Idaho, Boise, ID 83702, has gingerbread and Carpenter Gothic styles; catalog, $2.





Keep an eye on... THE 20th CENTURY

Time was only a settee of 18th-century vintage would command $93,500 in fierce auction bidding. But that's the price a 75-year-old Green and Green Arts and Crafts settee garnered at Christie's. Many rare 20th-century furnishings are skyrocketing at auction, in a growing numbe of top-flight galleries and at major antiques shows. For example, the recen Armory Show in NYC included Barry Friedman's attention-getting booth (left). His "antiques" (left to right): a 1932–33 Marcel Breuer steel arm chair a Joseph Hoffman, 1904–05 wood side chair and a 1955 Breuer lounge chair. What's responsible for the 20th-century boom? Collectors are looking for the best, quality designs of every era, even of the 1950s and 1960s. It i the '50s, in fact, which Mr. Friedman has his eye on. "Prices for '50 designers like Carlo di Carli and Gio Ponti are unbelievable in Europe," he says. The Friedman gallery is at 26 E. 82nd St., NYC. ►



"Saturday night.

We'd just ordered Chinese from Wong's and I was looking through the new Spiegel Fall Catalog.

An hour later (dinner still hadn't arrived) I called Spiegel and ordered 10 place settings of Fitz and Floyd porcelain china, a set of Galway crystal and a Lenox crystal vase. (What can I say? I'm a sucker for a pretty table.)

Spiegel delivered everything on Friday. Returns, they pick up. Free.

Wong's, on the other hand, never did show up with dinner.

Which strikes me as funny. I mean, who would ever have thought that getting imported china for ten could be easier than getting Chinese food for two?"

ALL STYLE. ALL SERVICE. ALL SATISFACTION.

To get your copy of the new Spiegel Fall Catalog, mail $3 with the attached card. Or call, toll-free, 1 800 345 4500, and ask for Dept. 044.


The dinner: delicious.
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HB LOOKOUT

People

MIAMI MOVERS

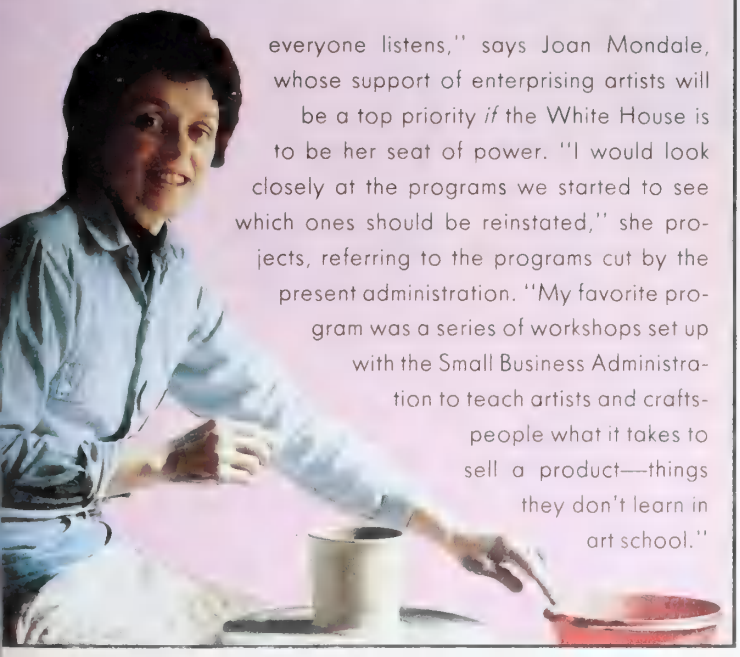


If you're driving through Miami, Fla., and slam on the brakes to stop and stare, chances are you've come face-to-face with a building by Arquitectonica, whose spirited projects *(see example, above)* embody a kind of modernism unbound. The firm, headed by partners Laurinda Spear, her husband, Bernardo Fort-Brescia, and Hervin Romney, began in Miami in 1977, but has half its current work in Houston. Its New York office landed six major projects in its first year—for a total of over $100 million on the boards.

Teamwork by Tiffany

"We even come up with furniture ideas when we're weeding," says Philadelphian Robert Tiffany, who with his wife, Barbara, makes up the innovative firm Tiffany & Tiffany. The brains behind the original fold-out foam sofa bed and over 40 foam designs, the Tiffanys have decided to tackle "the next step up"—smart-looking upholstery at prices young people can afford. Their "Mondrian" chair *(left)*, $299 from Atlantic, shows Barbara's flair for style and Robert's engineering talent. "It's not easy to make an asymmetrically balanced chair," she says. For stores carrying their new collection write Atlantic Furniture, 3745 Progress Rd., Norfolk, VA 23502.

"When you're First Lady...



everyone listens," says Joan Mondale, whose support of enterprising artists will be a top priority *if* the White House is to be her seat of power. "I would look closely at the programs we started to see which ones should be reinstated," she projects, referring to the programs cut by the present administration. "My favorite program was a series of workshops set up with the Small Business Administration to teach artists and craftspeople what it takes to sell a product—things they don't learn in art school."



WICKERWISE

First came The Wicker Garden, 1318 Madison Ave., NYC. Then owner Pamela Scurry had a baby and along came Wicker Garden's Baby next door. Now that her tots have grown a bit she's opened Wicker Garden's Children. She's also redone her original store with inspiring room settings *(above)* and is stocking up on hot styles like Art Deco and unpainted honey-colored Victorian wicker to take to NYC's prestigious Fall Antiques Show.■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

FRANK LLOYD WRIGHT REMEMBERED

ON THE 25TH ANNIVERSARY OF THE ARCHITECT'S DEATH, A GROUP OF FORMER APPRENTICES PAID TRIBUTE TO A MAN WHO "SHOWED US THAT LIFE COULD BE OTHER THAN IT IS"



The setting was the National Arts Club across from Gramercy Park, a Beaux Arts building in New York City the old man would have hated. But the occasion transcended its location; the old man would have been touched.

It was April 9, 1984, exactly 25 years after Frank Lloyd Wright died in Arizona, not far from his winter home, Taliesin West. And so a group including two dozen former apprentices gathered to pay tribute to their mentor. "What's so great about this evening," said New York architect Edgar Tafel who had been instrumental in organizing it, "is that nobody knows anyone else." Actually, though not everyone was acquainted, many in attendance were greeting former associates they had not seen in years. It was an unusual kind of reunion.

Youngest in the group was 22-year-old Andy Frame, who had just spent six months at Taliesin East and had the calluses to prove it. Oldest, in seniority if not in years, was Betty Kassler of Princeton, N.J., who had been one of Taliesin's first apprentices in 1932.

For all the ex-apprentices the reunion provided a chance to recall and reflect on a time in their lives that was like summer camp, prep school and junior year abroad. They had worked harder—physically, at least—during their apprenticeship than at any other time and learned more, about living as well as about architecture, than in any other period.

Taliesin East in Spring Green, Frank Lloyd Wright's beloved Wisconsin farm, became the site of an architectural fellowship in 1932 when the impact of the Great Depression, following close behind newspaper reports of marital scandal, left Mr. Wright without clients or commissions. His career was at a standstill, and there was a chance that he would lose Taliesin. To stay solvent, he decided to recruit apprentices. Their tuition and their muscle would keep his home—and his dream—alive.

Those admitted to the fellowship came to live in an entirely self-sustaining enterprise. They cooked, they cleaned, they worked in the fields. They repaired roofs; they also scrubbed floors. In the drafting room, where they spent roughly 30 percent of their time, they worked on design projects—with the fiercely autocratic Mr. Wright looking over their shoulders, nudging them, criticizing them, making them re-think their projects, making them think like architects.

For the Taliesin fellows—women as well as men—architecture was never theoretical. Outdoors in blazing summer sunshine, they felled trees, made lumber, quarried stone, prepared all the materials used in building.

"We learned more than architecture," recalled Eleanore Pettersen, a Saddle River, N.J., architect. She said she'd never had any interest in cooking, but at Taliesin one summer had canned "1,750 quarts of things"—vegetables and fruits to feed the fellowship. Her first meeting with the master of Taliesin had occurred the moment she arrived, she said: "Mr. Wright showed me to my room and told me I could do anything I wanted with it. But, he warned me, 'You'll have to live with your own mistakes.' " Mr. Wright was involved, at least peripherally, in all phases of life and work at Taliesin. "He even showed us how to weed," said Mr. Tafel. "Image 60 people all weeding together! Mr. Wright told us, 'Use your fingers as levers.' "

Highlight of the commemorative evening, and a sure memory prodder, was a home movie made at Taliesin in the summer of 1933. The film affected the group like an after-dinner comedian: It warmed them up and fused the generations. For the ex-apprentices saw themselves and their predecessors plowing the fields, picking cantaloupes, harvesting and shucking corn, fixing a roof and cutting up for the camera.

"Look, there's Jack Howe . . . Bob Mosher . . . Wes Peters . . . ." Names were called out, names of people some hadn't seen since they were young. What was astonishing to realize was that Mr. Wright himself hadn't been young then. He was in his 60s, vigorous despite his shock of white hair—a man in temporary decline, with years of life and work ahead for him.

"All of us thought he would live forever," said Mr. Tafel, whose own colorful reflections are contained in the book *Apprentice to Genius,* published in 1979 by McGraw-Hill.

After the film, when the laughter

(Continued on page 111)

"One taste of Maytag quality and I wanted all my appliances to be Maytags," says Mrs. Pope.

"We got a Maytag Range, Dishwasher, and Disposer because we're so impressed by the dependability of our aging Maytag Washer."



"Keeping our active young family in clean things has kept my Maytag Washer working overtime since the day we got it in 1976," states Mrs. Janet Pope, Denton, Texas.

"Our laundry runs 20 to 25 loads a week, but that doesn't seem to faze my Maytag," she continues. "It went almost eight hard-working years before needing its first repair."



Pete and Janet Pope; Kristin, 14; Jordan, 4; Kimberly, 3; Jeremy, 9.

According to Mrs. Pope, she and her husband were so impressed by this record that, when they remodeled their kitchen recently, they added a Maytag Range, Dishwasher, and Disposer.

"We also asked for a Maytag Refrigerator but, unfortunately, you aren't making these yet," says Mrs. Pope. "Thanks for building such fine products; I wish all my appliances could be Maytags," she concludes.

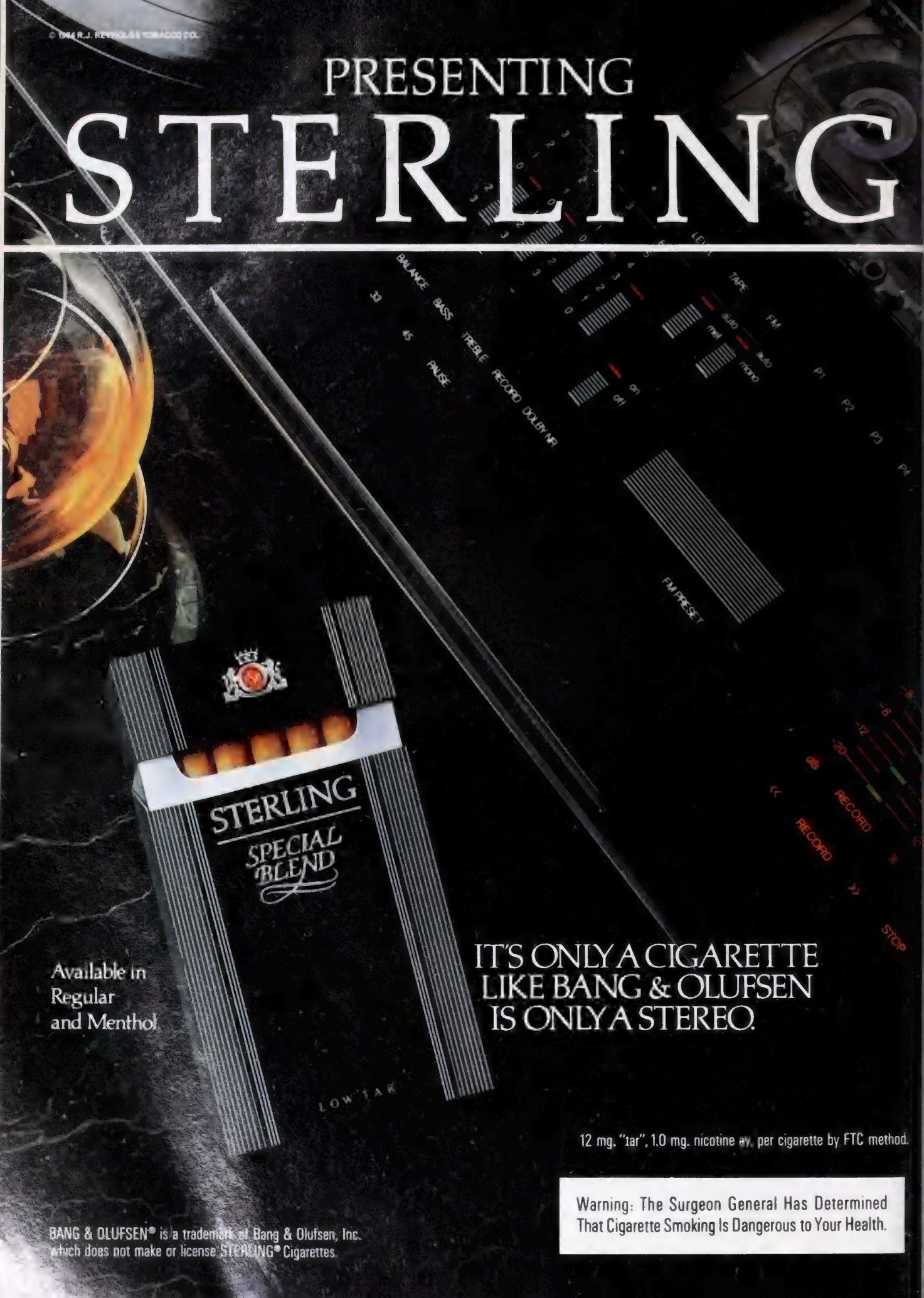
Naturally, we don't say all Maytags will equal that record. But long life with few repairs is what we try to build into every Maytag appliance.

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AT HOME WITH ANTIQUES

NEW INTEREST IN FURNITURE FROM THE '40s AND '50s MAY TRIGGER THE NEXT "NEW WAVE"

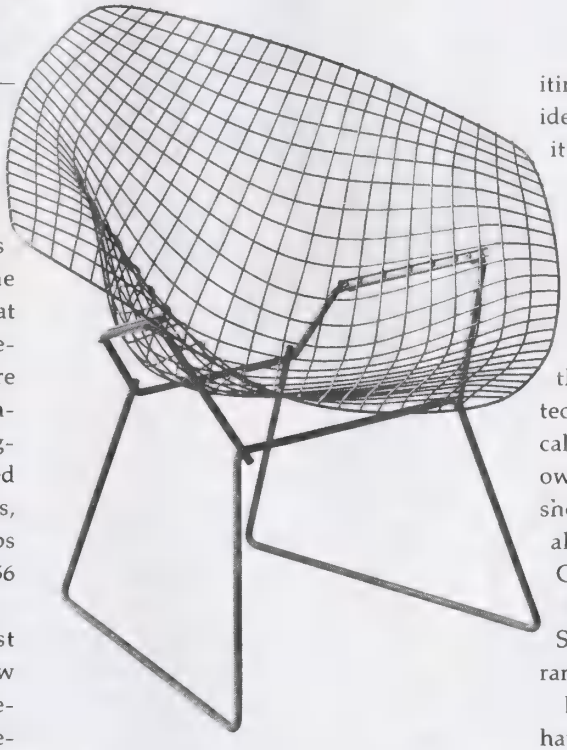
MICHAEL WALSH

Who would have believed that furniture from the time of *Queen for a Day* would one ay be as coveted as furniture from e time of Queen Anne? Yet such is ndeniably the case. Suddenly the ings we once happily discarded or, at e very least, relegated to the base- ent, beach house or dorm room, are nsidered artifacts of America's atom- age. Among them are boomerang- aped coffee tables, amoeba-shaped htrays, Sputnik-like lighting fixtures, ire-grid chairs, black panther lamps ith Venetian blind shades and 1956 nette sets from Sears.

Aided and abetted by revivalist ck-and-roll, punk fashions and new ave furniture design (all of which re- ect recognizably 1950s motifs), the re- val of the best from the '50s has even rnered institutional stamps of ap- roval. In the past year, two of the ation's most prestigious museums, the hiladelphia Museum of Art and the mithsonian Institution's Renwick allery, offered major exhibitions of ostwar furniture. That alone suggests e new interest in '40s and '50s design more than a flash-in-the-pan fad.

All across the country new shops ecializing in furniture made in the 15 ears following World War II are ped- ing to eager buyers everything from uminum patio tumblers to Philco redicta TVs that look like revolving dar screens. And, since appreciation r postwar goods seems to be growing, ou may soon be among the buyers.

If so, you need have no fear of miss- g the bargain bandwagon. Unlike Art eco artifacts, it will be some time be- re furniture from the '40s and '50s ecomes scarce and prohibitively ex- ensive. Meanwhile, consider the fol- wing: Much of the postwar furniture



Shell chair designed by Harry Bertoia, 1952

was ill-concieved, shoddily made and, not infrequently, downright grotesque. Even the passage of 30 years cannot turn an ugly-duckling sectional sofa into a swan of an antique, and in truth, the duds outnumber the desirables.

Still, there are pieces out there worth owning, pieces that are emotionally comforting, physically comfortable, aesthetically pleasing and even affordable. Fortunately, since the period in question here is well within memory of a great many adults, you don't have to be a museum curator to distinguish between the worthy and the worthless. All you really have to do is trust your instincts about what is good and bad in furniture design, apply the same criteria you would to any furniture purchase and do a little homework.

Start with the specialty shops. Many, if not most, major American cities now have dealers who specialize in postwar furniture and furnishings. Visiting such shops is a fast way to get an idea of what's out there and how much it costs. If you're after something specific, dealers in postwar furniture, like more conventional antiques retailers, can tap a network and track it down for you. The specialists also know the history of particular pieces—who designed them, when they were made and why they were technologically, stylistically or historically important—all of which can make owning them more fun. However, you should know that "documentation" also makes them more expensive. Chairs or tables that can be traced to Henry Bertoia, Charles Eames, Eero Saarinen or George Nelson will be rare and pricey.

Luckily, the specialty shops don't have a corner on the market. Much of what they carry has been lingering in second-hand stores, antiques shops, basements and garages for years. It is through these generalists, many of whom may not know the value of what they have, that you are likely to find the best bargains. A chrome-and-Formica dinette set that can cost upwards of $600 in a '50s furniture store, can go for $35 at the Salvation Army.

Let the die-hard collectors pay the tariff for rare pieces. Go for "undocumented" knock-offs and the mass-produced approximations of designer furniture. An authentic Isamu Noguchi coffee table can cost from $600 to $5,000. A close cousin can go for $50 to $200, and only an expert cares or can really tell them apart.

Buy only what you really love and steer clear of things that may scream "'50s" but are ugly. In other words, the most recognizable period pieces are probably not the things you'll want to look at every day. What you really

(Continued on page 34)

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AT HOME WITH ANTIQUES

Continued from page 33

want is something that will nudge your nostalgia, make you smile, yet work.

Unlike more conventional antiques, relatively few postwar pieces have any real historic value. Consequently, you won't be accused of desecrating a treasure if you decide to alter something to suit your taste. A simple refinishing or reupholstering can make something from the Korean War years blend better with your decor. A '50s Chinese-style buffet in "blonde" wood, for example, can be updated with a couple of coats of high-gloss black enamel.

Except for the extremists who are out to re-create museum-caliber period rooms from 30 or 40 years ago, chances are most of us will only want a piece or two of '50s furniture. The good news is that the best of the '50s can live comfortably under the same roof with today's traditional or contemporary furnishings. Put that black panther lamp on your desk or dressing table. Make an eat-in kitchen dinette set function as a computer desk.

Integrating postwar furniture is not difficult if you do so judiciously, keeping in mind the basic rules about scale, shape and color (just as you would with any piece of furniture). What was good in the '50s is good in the '80s. A free-form glass-topped coffee table can fit right in with today's sofas and chairs. Wire-grid chairs, never really out of style, can blend easily with contemporary decor. Molded plywood dining chairs and "Danish Modern" furniture are practically timeless. Just make sure what you buy will fit in the room when you get it home.

One final caveat: Most postwar furniture has only nominal potential for appreciation. If you decide to sell it sometime in the future, don't expect to make a profit. No, the real value in atomic antiques is what they do emotionally. Like long-lost friends, they can be soothing way-we-were reminders of our own recent past. Not only can we rediscover and reevaluate them after three or four decades, we can invite them to live with us again. ■

Michael Walsh is an interior designer and decorating editor of the Chicago Sun-Times.

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TRAVEL AND DESIGN

AT CHAUTAUQUA A NEW DEFINITION OF RELAXATION WAS COINED: DON'T STOP DOING—DO SOMETHING ELSE!

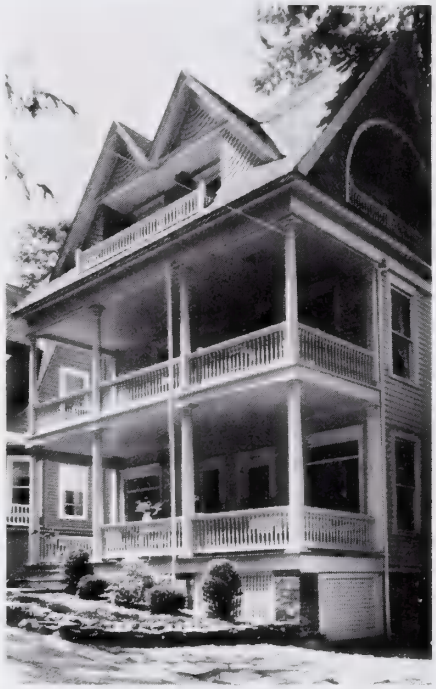
This summer marks the 111th season of Chautauqua, an American institution for the arts that began as a small summer colony in upstate New York more than a century ago. Families have come to the shores of Lake Chautauqua for seven generations hoping to experience this place that devoted visitors and residents say cannot be described, only lived.

What began as a camp meeting ground in the 1870s is today a treasure trove of High Victorian cottage architecture, verdant lawns, winding cobblestone lanes, one magnificent Belle Epoque hotel, scores of wicker rocking chairs on old-fashioned wraparound porches and splendid views of the emerald lake. If there were a spot in America where they call a "time out from life," this would be the place.

The word "Chautauqua" itself should ring a bell. You probably encountered it in grade school American history books. Chautauquas were the "traveling medicine shows" that seasonally plied the rural circuits of small towns and villages. Chautauquas combined gospel meetings with sideshow-style carnivals and reflected the great wave of spiritual revivalism that swept this country in the 1880s. The actual meaning of the word is somewhat more prosaic. It refers to the ancient Indian word to describe "a bag with a tie in its middle," which indicates the shape of the 22-mile-long lake along whose banks the 900-acre Chautauqua Institution sprawls in the vestpocket of western New York, about 30 miles from Buffalo and Lake Erie.

So what do people do there? They pause and recharge.

The whole point of the Chautauqua experience is to provide a place in time where an individual can explore those facets of life there usually isn't enough time to look at. That means learning, doing, listening and perhaps, not least of all, loafing. Amid lectures, concerts, ballet performances, work/study groups, rock concerts, seminars . . . the program is mind-boggling. They say you need roller skates to stay on top of it all! People come from all over the world to live and study during Chautauqua's nine-week season. In fact more than 75 percent of the institute's annual operating expenses—$5.4 million—is raised in that single nine-week period.



One house reflects a century's impact on High Victorian cottage architecture—from the 1880s *(opposite)* to the 1980s *(above)*.

What would you find there?

Your first impression would be slight bewilderment because of all the cottages standing cheek-by-jowl. Chautauqua feels like a tiny village and, as such, it is. There is a post office, a general store, a 30,000-volume library, a book store, half a dozen churches and chapels, an opera house, a 4,000-seat open-air amphitheater and a colonnaded administration building that oversees the houses and grounds. On any day during the season there are from 8,000 to 12,000 visitors attending classes, rehearsals, lectures or study groups. A small number of these participants own houses and cottages; others rent rooms for the season at any of about 20 hotels and rooming houses. Rentals are often booked years in advance for a favorite room, corner or window view.

The technical term that describes most of Chautauqua's architecture is "the vernacular style," which loosely translates as what people want that reflects large trends but within their own local traditions. A walk down Vincent or Miller avenues offers insight into an America that has remained unaltered since the Victorian era. You see a wealth of structures, mostly wood, displaying verandas, porches, irregular gables, shuttered windows, intricate wood tracery and sometimes the original tent platforms that served as flooring. While there are many classical references to Greek and Roman architectural elements to be found in High or Gothic Victorian (as it is also called), the vernacular forms reflect vitality, a restlessness in the gingerbread trimmings, the porch railings, the double-gable, dual and wraparound porches that give these old and not-so-old houses their character, individuality and style. You come away with an experience-in-miniature, a short history of the entire evolution of 19th-century American residential architecture. The vast majority of houses are not winterized, but there is a growing trend to

(Continued on page 38)

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TRAVEL AND DESIGN

Continued from page 36

making Chautauqua a place for year-round living. There are lessons to be learned about color, about what-goes-with-what when it comes to exteriors. Pristine white does not prevail. Rather, the tenets of one of this country's first critics of the emerging American country style, A.J. Downing, whose books set the standards for cottage architecture, claimed that no house should ever be painted a color that affronted nature. Hence you'll find gradations of fawn, slate-gray, straw, warm chocolate-browns, and occasionally there is a white house with a cheerful red or sunny yellow trim.

A tour of Chautauqua's cottages will cover these periods: Victorian (1837 to 1901), Greek Revival (1815 to 1840), Gothic Revival (1835 to 1880), Swiss Cottage (what Chautauqua writer Pauline Fancher describes as an offshoot of Gothic Revival), Italianate (1845 to 1885), the Stick Style, the Eastlake Style (after architect Charles Lock Eastlake), Second Empire or Mansard (1855 to 1885), Queen Anne (1875 to 1900) and neo-Georgian (1920 to 1930). A handy guide for walkers that outlines the general characteristics of these periods can be picked up at any of Chautauqua's public buildings. But for a detailed street-by-street analysis of the cottage features—gables, knops, collars, railings, porches—Pauline Fancher's *Chautauqua: Its Architecture and Its People* (Banyan Books, 1978) is an inspiring manual. Richard N. Campen's *Chautauqua Impressions* (West Summit Press, 1984) puts the structures in their historical context within the mainstream of traditional American architecture and is also a delight to read.

When year-round houses began to replace traditional portable tents it was a reflection of Chautauqua's expanding activities. At the first assembly held in 1874 there were 12 streets and 135 cottages already built. The Chautauqua Institution continues its tradition of blending denominational discussion with national secular interests.

That doesn't mean there haven't been changes; a century of crowds will leave its impact. But there seems to be a reawakening of appreciation for Chautauqua's physical assets—its great buildings—and funds are being poured into preserving them and into maintaining that elusive aura of peace, calm, order and natural beauty that has kept families returning year after year.

The Athenaeum Hotel's $2 million restoration finished this year is just one prime example. The 160-room hotel is an American original as distinctive in its character as any of our great Adirondack lodges, which are, oddly enough, also called "cottages."



The Athenaeum Hotel boasts an elegant new look. Built in 1881 the "grand old dame" sports fresh color, improved facilities and a gorgeous parlor, but its ample porch still beckons the soul.

Wearing a covering of paint that resembles warm toffee trimmed with pale nougat, this three-story gem has been completely overhauled with taste and love by Tom Smith, who is Chautauqua's vice president of operations as well as the hotel's general manager. Magnificent chandeliers glisten in the reflected light of the lake's waters in the parlor. Roomy, comfortable wicker settees, rocking chairs and armchairs

(Continued on page 40)

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TRAVEL AND DESIGN

Continued from page 38

covered with cushions patterned with traditional English cabbage roses wait on the grand porch. The wide-plank oak floors, the Victorian woodwork, the reception desk the stair landings have all been cleaned, polished, painted or even rebuilt to show off this bustling yet restful place.

The bedrooms have all been fitted with private baths; some rooms have been linked together to make suites; papers and fabrics have been carefully researched and chosen to reflect the spirit of the 1880s. The home-cooked flavor of the hotel's meals gets top priority as reflected in the major remodeling of the hotel's huge kitchen.

This year Chautauqua's season runs from June 23 to August 26. The Chautauqua Opera Company, The Acting Company, The Chatauqua Symphony Orchestra with its series of guest soloists and conductors, popular entertainers from Melissa Manchester to Tony Bennett, speakers and chaplains of all denominations plus the classes for painters, sculptors, dancers, potters, photographers, writers and weavers go on day and night.

Did I say people came here to take "time out"? Yes. And that is consistent with my description of this place. As the busiest woman I know once said, "Busy, happy, productive people don't stop doing when they want to relax. They just 'do' something else." That *else*where is what Chautauqua is all about.■

—PAULA RICE JACKSON

If you're thinking about going

Passes are necessary to enter Chautauqua's grounds. A full nine-week pass to all the lectures, concerts, ballets, operas and plays costs about $725. However a gate ticket, which serves as admission to the amphitheater, lectures, beaches and everything else except the operas and plays, runs from $12 to $14.50 a day, $72 a week. There are also weekend passes and a season of weekend passes available. Opera tickets range from $6 to $12, the plays from $6 to $14.

Chautauqua is also famous for its recreational facilities: Tennis, golf, swimming, sailing and canoeing are the most popular and rentals of courts, courses, boats and equipment are easily arranged.

You may order a guide through the institution, which describes rooms and rentals, or call (716) 357-6204. The Athenaeum Hotel features American-plan dining: three meals. Rooms run about $95 to $105 a night for a single; $68 to $75 per person for a double. Cots and other rollaway beds are available to accommodate young children and suites of rooms are specially well-suited to families with two and three children. Other hotels are the St. Elmo, the Cary, the Spencer and the William Baker, each with its own porches, rockers and views.

For more detailed program-schedule information write the Chautauqua Institution, Chautauqua, NY 14722. Phone: (716) 357-6200.

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TOM YEE

ANALYSIS OF A STYLISH BEDROOM

Romantic yet sophisticated and sumptuous beyond description—this is the bedroom of the moment, by a top decorator at the top of his form►

ANALYSIS OF A STYLISH BEDROOM

"This is a timeless room. There's no date on it because nothing is faddish. It's a forever kind of decorating."

For a decorator like Mario Buatta, a designer show house (usually a fund-raising event) provides the ideal client: himself. "I love these projects because they offer complete freedom. No one is holding me back," says Mr. Buatta, who lavished his attention recently on this room of the Kips Bay Boys' Club Show House, held annually in New York. For the public, a show house is an endless source of ideas—the place to look, study to see what you can borrow or adapt for yourself and your home.►





ANALYSIS OF A STYLISH BEDROOM

How does a timeless bedroom take form?

Here, Mario Buatta answers our questions.



How to approach a room in terms of priorities? Where do you start?
First, how is the room going to be used? What do you want it to look like? Second is the mood—how do you want it to feel? (Here I set out to get the feeling of an English country house that is light and bright.) Then you get the shell in shape. You make any changes in windows, doors, cornice and baseboard moldings.

Does the mood determine how you'll finish the shell? Or are you guided by the room's original architecture?
I think a room should be treated with its original architectural style, but you can elaborate on it... I wanted this bedroom to have the feeling of a Georgian town house. I started with the moldings and the mantelpiece.

Why create a trompe l'oeil frieze?
If this were a real Georgian town house, it would have had proper cornice moldings. But these were plain, devoid of any detail. Rather than replace them, I thought it was prettier to paint the frieze and add a hint of what would have been. Robert Jackson painted it from my suggestion for a design with circles, diamonds and shadows. You could also use wallpaper borders to achieve that look.

Was there a fireplace in the room?
There was an old Victorian fireplace, but the opening was small and not very attractive. I felt the room needed a mantel with a mirror over it, and the ideal would be English—high and open. This mantelpiece is 18th-century Chippendale. To make the opening *look* larger I had Robert Jackson paint trompe l'oeil bricks and marble.

What's the next step in preparing the shell of a room?
The walls. I always start by picking the important fabric because it rules the room. I don't like to be ruled by a painting or a carpet. In this case the curtain fabric came first. It's one of my favorites, and I love the border—a timeless design called Château de Verrieres from Brunschwig & Fils.

Next I think of what colors I want to use. I've always used this fabric with pale blue or white walls, so I decided to use lavender for a change. We were going to glaze the walls, but I wanted something more special so I had my painter do four-inch-wide stripes of mottling and strié that gave the walls the feeling of old faded silk. The pattern also gave the walls depth and the ceiling height. (You could use striped wallpaper for a similar effect.) If you plan to have a painted finish like this, it's important to prepare the walls so they are right. A glazed finish properly done could last for years.

What about the ceiling?
The ceiling is the sixth surface everyone forgets about. I did it in a pale robin's-egg blue. The finish is flat. In a bedroom you want everything soft and comforting—a shiny finish would reflect too much light for a bedroom.

And the baseboards?
I always shade them a color to make the room look taller. To finish off the look here and bring the room "down," we marbleized the baseboards to match the fireplace surround.

When do you decide where to place the furniture?
After picking the most important fabric or wall color or anything you plan to work with, you decide on the placement of the upholstered pieces... The minute I walk into a room and know what it's going to be used for, I know exactly where the furniture is going to be placed.

What did you want to accomplish in this bedroom?
I wanted the feeling of 19th-century comfort...of having things that are really comfortable...the *luxuriousness* of having that comfort.

What was the starting point?
The bed came first. As soon as I saw the room I felt it needed a canopy bed because the room is so large (about 20 by 20 feet) and I wanted to make it cozy. A regular bed would have looked as though it was in a desert.

How did you choose a treatment?
The idea was to have a canopy bed which this kind of room would have had, but to do it in a simple way. I decided on a draped bed with tester top and curtains because I felt the room could use the weight. The frame is wood that is hung from the ceiling on chains. To make the room look light and airy, I used a plain lightweight strié handkerchief linen—the

(Continued on page 113)

FOR MORE DETAILS, SEE PRODUCT INFORMATION



n 18th-century French screen enhances the cozy look in this orner of the room and also hides the door to the dressing room.



The stripped-pine mantel is 18th-century Chippendale framing the "brick" and "marble" fireplace—a trompe l'oeil masterpiece.

bjects are positioned on the wall to balance window height. The irrored bureau/bookcase can hold clothes or be used as a desk.



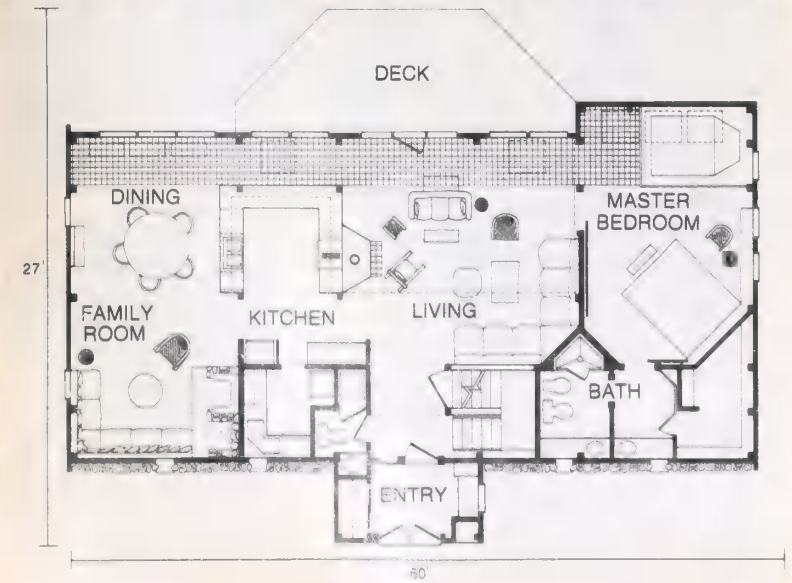
Rows of pinked borders edge elaborate cotton chintz curtains and crown their valances: a soft, simple, delightfully casual effect.

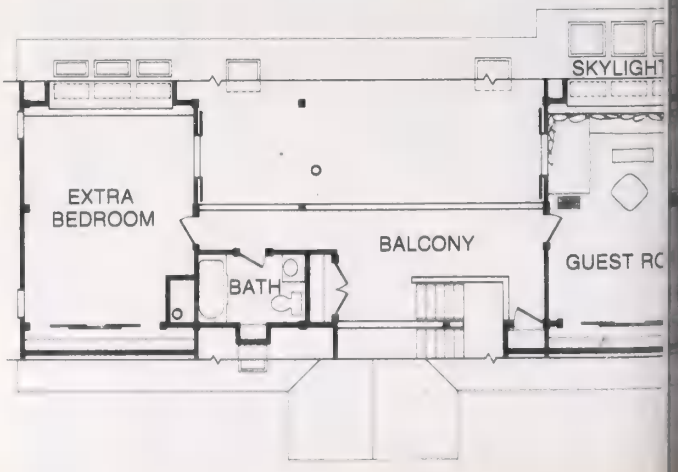









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VINCENT LISANTI

With this precut barn—raised in 10 days—you're the architect! You choose from an incredible array of design options to create a one-of-a-kind home that suits your lifestyle exactly.

What's surprising about this gambrel-roofed barn is that it has all the elements of country charm—stone walls, old beams and a wood stove—plus a wide-open contemporary interior. Laid out like a loft, the barn's "room" divisions are only implied by the configuration of the vintage beams overhead. The south wall of passive solar windows also points to contemporary innovation, but the barn's most modern feature is its construction. A precut design from Yankee Barn Homes, the house arrives on a flatbed truck and can be assembled in 10 days. Though speedy to raise, the barn is equally attractive for its wide range of options that allow you to create dramatic spaces such as designer Abbey Darer did here.►

One of the living room's focal points is the wood-burning stove (above) *set into a soapstone extension of the kitchen's counter. When the stove is lit the soapstone retains heat—and keeps pots warm. The house's south-facing windows, part of a passive solar scheme, have exterior insulated shades that can be lowered to keep heat in at night. The white tile also absorbs and reradiates heat.*

TILE, AMERICAN OLEAN. RUG, HARMONY CARPET. SOFA, KAY LYN. BANDANA STRIPE FABRIC, ROGER-ARLINGTON. TABLE BEHIND SOFA, THOMASVILLE. PAINTED CHEST, EVERGREEN ANTIQUES.

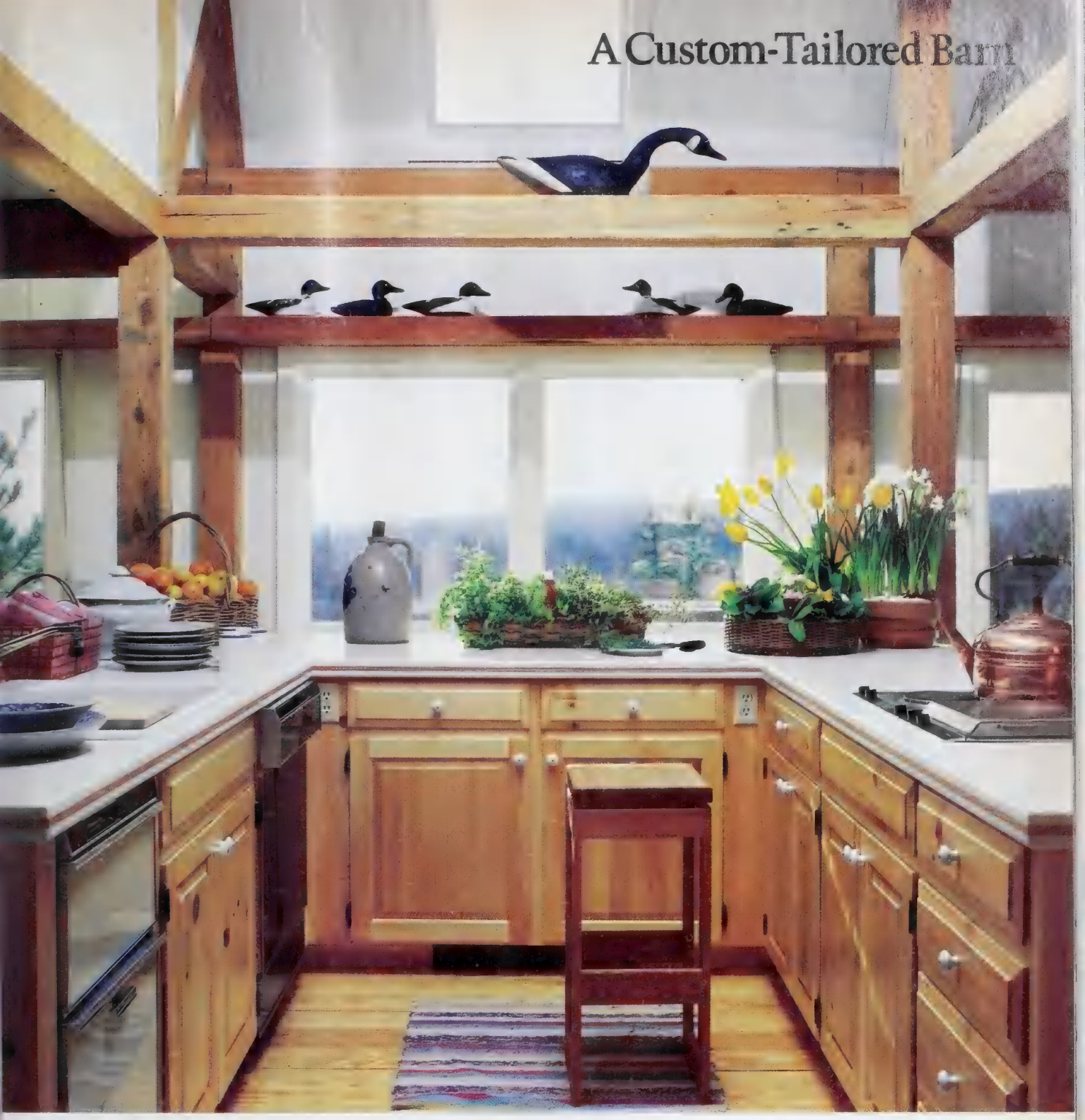


United by one raspberry-and-blue color scheme the 1,727-square-foot first floor is entirely open except for the master bedroom. It is secluded beyond the barnwood door (above). *Blue checked fabric is from Schumacher.* ►



Tucked in a corner, the fireplace-dominated family room provides an intimate seating area within the barn's open scheme. The narrow windows, set into the house's north wall, are deliberately small to help save energy during New England winters.

A link between the family room (top) *and the kitchen* (opposite), *the dining room shares one of the barn's spectacular New Hampshire mountain views. It also looks onto a large outdoor deck where summer meals are often served.*



The keystone of the house's entertaining setup, this open and ample cooking area has a wood-trimmed Corian countertop that serves as a buffet for the adjacent living and dining rooms. For breakfast, stools can be pulled up to its far side.

In summer this New Hampshire barn is a tranquil retreat for its young owners. But in winter it changes character when a host of ski enthusiasts arrive. "It was essential that the house work just as well for a crowd as for a couple," says Abbey Darer.

The key to her whole-house entertaining scheme: an open kitchen, strategically positioned in the center of the house. Its counters serve as buffet areas for the dining room on one side and the living room on the other.

Realizing that most chefs who love center-stage kitchens also long for an out-of-the-way spot to stash dirty dishes, Ms. Darer included a second, enclosed cooking area *(not shown; see plan page 48)*. It is equipped with another sink, cooktop and ovens. The designer also anticipated that the owners would welcome a cozy alternative to their cathedral-ceilinged living room. Thus, around the corner from the main axis of the barn, she created a comfortable family room *(opposite top)* warmed by a fireplace made of the same stone as the exterior. ►

OPPOSITE TOP: WICKER CHAIR, THOMASVILLE. SECTIONAL SEATING, KAY LYN. CORAL FABRIC, QUADRILLE. TURQUOISE CHECK, CHINA SEAS. *OPPOSITE BOTTOM:* WINDSOR CHAIRS AND HUTCH, THOMASVILLE. TABLECLOTH, BRUNSCHWIG & FILS. *ABOVE:* CORIAN COUNTERTOP, DU PONT. DECOYS, PROSPECT HILL ANTIQUES.

A whirlpool bath in the master bedroom, a well-pillowed guest room that doubles as a media room—every inch of this house profits from close attention to details

Like the rest of the house, this bedroom is white from its rafters to its floor tiles. "Barns can get dark so easily. I wanted this one to be as cheerful in summer as it is cozy in winter," says Abbey Darer, who was so committed to making everything light that she whitewashed the wood paneling on the bedroom's normally dark walls and ceiling. Even the barn's beams, rescued from vintage structures, were given a new light look with sanding that removed their outer, dark wood. The skylight and windows, which add to the bedroom's lightness, are appreciated for another reason: They allow the owners to soak in the whirlpool bath with a view of the sun or the stars. A splurge that turns the bedroom into a sybaritic retreat, the whirlpool also serves as a solar collector in winter.■

RIGHT: QUILT, ERWINA ROWLAND. SHAKER BOXES, KALEIDOSCOPE. BATH TOWEL HOLDER, JOHN ROSSELLI. *BELOW:* WICKER TRUNKS, THOMASVILLE. ANSO IV NYLON CARPET BY KNOLL. HUDSON BAY BLANKETS ON BEDS, PEARCE WOOLEN MILLS.

The well-cushioned seating area in the guest room (below) *is actually two twin beds linked by a banquette built over a heating unit. At the opposite end of the room is a big-screen TV* (not shown). *To make the room dark enough for daytime media watching, the matchstick window blinds are backed with opaque fabric.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION






A Custom-Tailored Barn

FINNISH MANOR HOUSE

Unlike the castles in southern Europe and distinct from estates in neighboring Nordic countries, Finnish manor houses were provincial homes in a frontier region that had no royal lineage or privileged nobility. The earliest manor houses range in style from those few of several stories in stone or stucco to the glorified farmhouses in wood found in the more remote areas. Frugård is of the latter type, built by Mrs. Hedvig Juliana Munck, who gave it its name, which means Madame's Estate. The house is homey and comfortable, an expression of fine bourgeois taste rather than a formal or overly grand monument to the then court-favored classical style. Except for the front vestibule and kitchen porch added later, the main house and outbuildings are preserved just as they were. Of log construction with corner posts, the house has a veneer of vertical planks painted ochre for added protection against bad weather and for a fancier appearance. Its elongated form is the logical extension of the basic one-room house from which the larger farmhouses derive. ►

From *Finland: Living Design* by Elizabeth Gaynor, published by Rizzoli International Publications, Inc., New York. October, 1984.





Frugård, with its symmetrical layout, decorated walls and painted wood furniture, is one of the finest intact examples of 18th-century style

KARI HAAVISTO



FINNISH MANOR

Unlike the castles in southern Europe and distinct from estates in neighboring Nordic countries, Finnish manor houses were provincial homes in a frontier region that had no royal lineage or privileged nobility. The earliest manor houses range in style from those few of several stories in stone or stucco to the glorified farmhouses in wood found in the more remote areas. Frugård is of the latter type, built by Mrs. Hedvig Juliana Munck, who gave it its name, which means Madame's Estate. The house is homey and comfortable, a rather than a forma then court-favored vestibule and kitche and outbuildings are construction with co vertical planks paint bad weather and for form is the logical e from which the larg

From *Finland: Living Design* by Elizabeth Gaynor, published by Rizzoli International Publications,





MANOR HOUSE

Log walls of all the main rooms were covered with linen and painted in oils by an artist commissioned in the 1790s when this glorified farmhouse was enlarged and given its name, Frugård, meaning Madame's Estate. Painted effects give an architectural feeling.



A pine floor painted butterscotch, its original color, warms pale walls in the sitting room (above) *and enhances a tiled stove and* ryijy *rug woven at the farm. The furniture is of the period and shows influence of both Louis XVI and Queen Anne styles, the latter evident in cabriole-leg, split-back chairs.*



The living room clock (above left) *was made*

The manor is remarkable outside as in for the balance and consistency of its style, a well-kept souvenir of the late 18th century—known in Sweden and Finland as the Gustavian period. It was Swedish King Gustav III who introduced neoclassic forms into architecture and interiors



n Stockholm in the mid-1800s and the bombé chest is from France. A pewter collection includes snuffboxes and candlewick scissors.

oy reinterpreting the classical influence on French and English court styles of the day. Frugård is one of the finest examples of Gustavian influence on a Finnish interior of that period. Its log walls were covered in linen and painted in oils by an artist who might have been commissioned from Stockholm. The faux painted effect of panels and pilasters was a relatively inexpensive way to give the square rooms an elegant architectural feeling. Figurative motifs range from hunt still life scenes to floral bouquets to swags, organized among a repetition of naive columns, each theme assigned to one room.

The delicate use of color and the quantity of freestanding furniture were further evidence of the owner's means and taste. Important pieces were either imported or homemade by itinerant carpenters and farmhands. Seating areas are arranged characteristically with a bench and suite of chairs around a table lightly draped with linen or crochet.►



In the medieval town of Porvoo, earth-red sheds were turned into riverside cottages with courtyards

One cluster of these *aittas,* or sheds, and the main house that had belonged to three generations of dyers, was purchased some years ago by a local architect in hopes of restoring them one day. Planning laws require that lots and original groupings of houses be kept intact, challenging the renovator to conceptualize new living space from the series of small, joined structures that step up the river bank.

Hans Slangus made the most of the prized setting by giving attention to the central courtyard space that took its basic shape promptly with the addition of a new fence at the side street. He cut into the shape of the hill with short, broad flights of stairs and terraced planting areas that lead down to outdoor seating and a small dock. Slabs of irregular flagstone embedded in the earth in a loose semicircle along with mix-and-match iron and wood furniture painted traditional barn-red and black, give a thoughtfully informal quality to the yard. The whole reads like an open, breezy room and is used much that way in season. A large glass door keeps the main room mindful of the historic placement and handsome usefulness of the 18th-century storehouses. The tone of its interior complements the surroundings without upstaging them.►

RESTORATION FINNISH STYLE



RESTORATION

Farmer's furniture done up in timeless ginghams . combines beautifully with simple new fittings■





In the study (above) *central stairs are flanked by a desk on one side, bench and table on the other. Woodwork is either painted or varnished to a boatlike brilliance..*



A boxy, white hearth dominates the living room (above). *Bits of found ironwork decorate its surface; unmatched furniture is brought together with paint and plaid upholstery.*

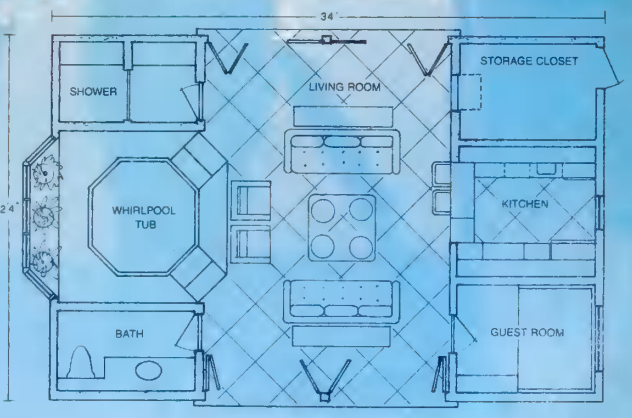


Summer Poolhouse/Winter Playhouse

This is a poolhouse for all seasons—designed to be flexible for a family's many uses, not just for changing into swimsuits, but also for cooking, entertaining and overnight guests

JOE STANDART

When is a poolhouse not a poolhouse? When it's designed to be used year-round for recreation of many kinds. This poolhouse in Washington, D.C., is the work of J. Carlos Osorio and serves not just as a place to change but a place for relaxing in the hot tub, an extra place for guests to stay or a place for the family's two children when they want to entertain friends. The exterior is a lighthearted echo of the Tudor-style main house, striking the right note between duplication and reinterpretation. For summer, the doors fold back, opening onto a terrace at both sides. The two-story ceiling is beamed with pale, bleached wood and hung with a cooling plantation fan.►







Summer Poolhouse/Winter Playhouse

The interior, by Washington, D.C., designer Keith Babcock, is a soft, soothing wash of mauves that sets off the striking lines of the exposed structure. The windows' traceries are a romantic way of framing the view outdoors. The pale wood throughout the interior contrasts with the dark wood trim of the exterior. The faux marble floor, hand-painted on concrete by Eugene Perreault, adds an unusual depth. The kitchen is an efficient nook with a breakfast bar and two tall stools. Above it the area opens into a loft where the children can retreat or, on special occasions, spend the night in sleeping bags.

This is a playhouse for the whole family and their friends—a place to gather or retreat that has something special for everyone.■

Editor ANN McKEE WISER

A fan window over the kitchen (above) *fills the loft with sunlight for daytime play and with a view of the stars when the children sleep there. The main room* (right) *provides a comfortable place to unwind out of the sun in summer or spend a light-filled afternoon in winter. A small guest room is off to the left, a tub with whirlpool to the right.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION



LIVING WRIGHT



PEDRO GUERRERO

When we picture Frank Lloyd Wright, we can clearly see the dramatic distillation of his late years—cape flowing, thick white mane, piercing eyes, sharp tongue—but we may see less clearly the vast scope of his work—a thousand projects designed, more than half of them built. From the time he designed his first house for himself in 1887 at 20, Mr. Wright considered designing a house to be a supreme challenge. "To make of a dwelling place a work of art," he wrote, "this is the American opportunity." He snatched that opportunity and released us from the dark confines of Victorian architecture into ideas that continue to shape the way we live today: the light-filled flow of an open plan, easy access from indoors to outdoors, the integration of a house with its site, love of natural materials and, above all, the idea that a house can inspire and improve the quality of life.

In his 92 years Mr. Wright designed 650 houses ranging from the Prairie houses of the early years—low, broad eaved, asymmetrical, meant to suit the terrain of the heartland—to magnificent mansions for men of means, like Edgar J. Kaufmann's Fallingwater, and finally to the Usonian houses, conceived to be reasonable in price, simple in plan and accessible for many.



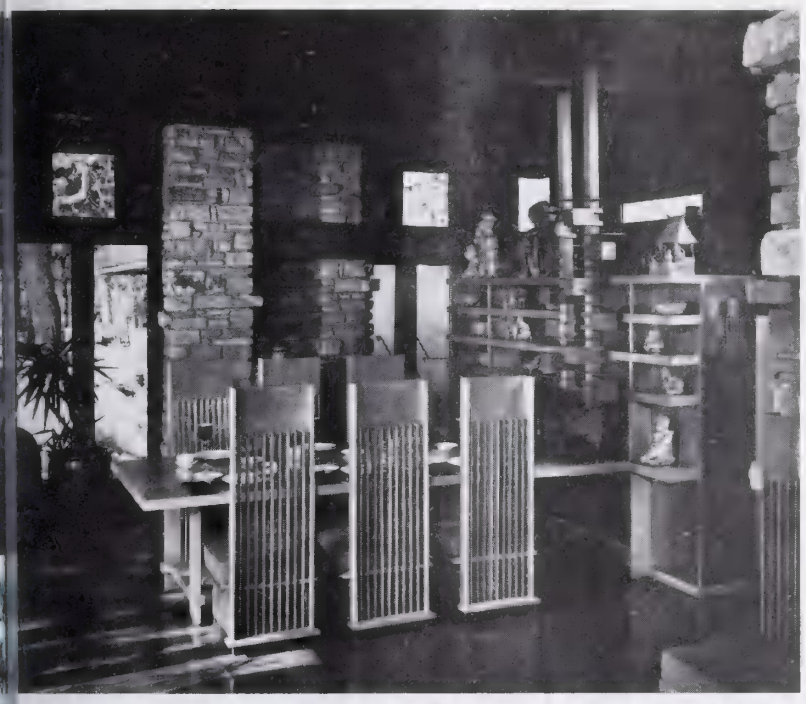


DON LOVNESS

The Lovness house *(above)*, built piece by piece by the owners, is pure Wright inside and out. "It took a year just to build the fireplace, but there isn't one compromise in our house," says Mrs. Lovness. "It is Wright down to the last screw or more precisely, down to the last 113 screws in the piano case. He teased us, calling us his 'do-it-yourself' couple."

THREE FAMILIES SHARE THEIR EXPERIENCES LIVING IN HOUSES DESIGNED BY FRANK LLOYD WRIGHT—WHAT IT WAS LIKE TO KNOW AND WORK WITH THE VISIONARY ARCHITECT, HOW HIS HOUSES SHAPED THEIR LIVES AND, MOST OF ALL, WHY THEY LOVE LIVING IN THEM.

- "IT WAS SO BEAUTIFUL—AND IT ALL SEEMED SO LOGICAL, THE IDEA OF A ROOM IN NATURE, THE HOUSE BEING RELATED TO THE LAND."
- "I THINK THE TEST IS IF YOUR ENTHUSIASM REMAINS AFTER THE FIRST HOUSE—AND WE WERE TICKLED THE WHOLE TIME WE WERE BUILDING THE SECOND."





NORMAN McGRATH

Virginia and Don Lovness lived in a trailer on the site without running water while they built their house *(above)*. "People say we're so lucky, and we *are*," she says, "but we worked hard. We've never bought a stick of furniture; everything was designed by Wright and built by us. When I needed pillows, I bought an industrial upholstering machine and made them."

Virginia Lovness was in her 20s when she went to Mr. Wright with a plan she'd drawn for a studio. She found him to be gracious, smiling, complimentary, though all the while he was changing or erasing everything she'd done. When he was finished she pointed out that nothing she'd drawn was left. He said, "That's right. We'll just have to start all over again. You go buy yourself 10 acres and we'll design something." Again she spoke up and said she and her husband didn't have much money, at the very most could spend $10,000. Mr. Wright slammed his fist on the table and boomed, "I don't design houses for $10,000—I design houses for $80,000 or $100,000!" Mrs. Lovness said she was sorry; they just didn't have it. Then Mr. Wright smiled and said "All right then, we'll design a house for $10,000."

The architect visited the site where he met Don Lovness. "When Mr. Wright saw Don," says Mrs. Lovness, "he walked around him as if he was a prize piece of cattle, felt his muscles and said, 'I think you can build a house for your spunky little spouse.' " When the plans for the house came, Mrs. Lovness's joy brought her to tears. "Mr. Wright knew that I couldn't be satisfied unless it was perfect. It was a challenge and I think he loved that. There was no wasted space, no hallways, but it was magnificent for a small house." The Lovnesses moved into a trailer on the site and set about building the house, which was almost entirely of rock. They did everything themselves, from the electricity and plumbing to building the furniture. The Lovness house, on a remarkably beautiful lake site in Minnesota, embodies Mr. Wright's ideals for the Usonian house; native rock and natural wood enmeshed in the surroundings and tied to the earth by a huge stone fireplace. Tracy, one of the Lovnesses' two daughters, never knew anything but the house she grew up in, the ►

process of building it, the years spent on the land. "We planted 20,000 trees," she says. "Now it's fantastically beautiful. When I was growing up there were always people coming to see the house, but even so I didn't realize how special it was. Our school came for a tour of the house, and I fully expected that we'd go tour everyone else's house too. I knew how much I'd been spoiled after I left. Having lived in a Wright house, finding anything else to satisfy me is terribly difficult."

Don and Virginia Lovness continue to build and work on their property. Mr. Wright designed another building for them called The Cottage, which was finished in 1972. "The architects of Taliesin help us with everything. *(For more on the Taliesin Fellowship, see "Frank Lloyd Wright Remembered," page 30.)* We're like a family. We have a dream of building another house across the lake, so that when we look out, all we see will be Wright houses. I think the test is if your enthusiasm remains after the first house—and we were tickled the whole time we were building the second."

In the midst of the Depression, in Racine, Wisc., Karen Johnson, then nine years old, was captivated in art class by slides of Frank Lloyd Wright's work. "It was so beautiful," she recalls today. "And it all seemed so logical—the idea of a room in nature, the house being related to the land. Then one day my father came to me and asked who I thought was the greatest living architect and I said, 'Why it's Frank Lloyd Wright, and he lives right here in Wisconsin.' " Soon afterward, her father commissioned Mr. Wright to design the headquarters for his company. The Johnson Administration Building is still a workplace of optimism though it was built at a time when there was little. With this building Karen Johnson, now Mrs. William Boyd, started a lifelong relationship with Mr. Wright's work. Soon after, her father commissioned Wright to build a house where Mrs. Boyd lived until she married. Wingspread (now the headquarters for the Johnson Foundation) was one of Wright's favorite houses—a Prairie style deluxe centered on a three-story octagon from which wings radiated. "I just loved it," Mrs. Boyd remembers. "Since I'd seen pictures of Mr. Wright's work before, I made sure to ask for a cantilevered room, and my brother and I asked for a lookout that was above the balcony in the great room—it was so much fun. Of course, the reaction was mixed. Racine is such a small town, and people either thought the house was weird or said it was utterly glorious.

"I never had any trouble talking with Mr.

- "THE LIVING ROOM WAS REALLY SOMETHING, WITH FOUR FIREPLACES AND A HUGE, HIGH CEILING—PEOPLE WOULD JUST WALK IN AND STOP."
- "I KNEW HOW MUCH I'D BEEN SPOILED AFTER I LEFT. HAVING LIVED IN A WRIGHT HOUSE, FINDING ANYTHING ELSE TO SATISFY ME IS TERRIBLY DIFFICULT."



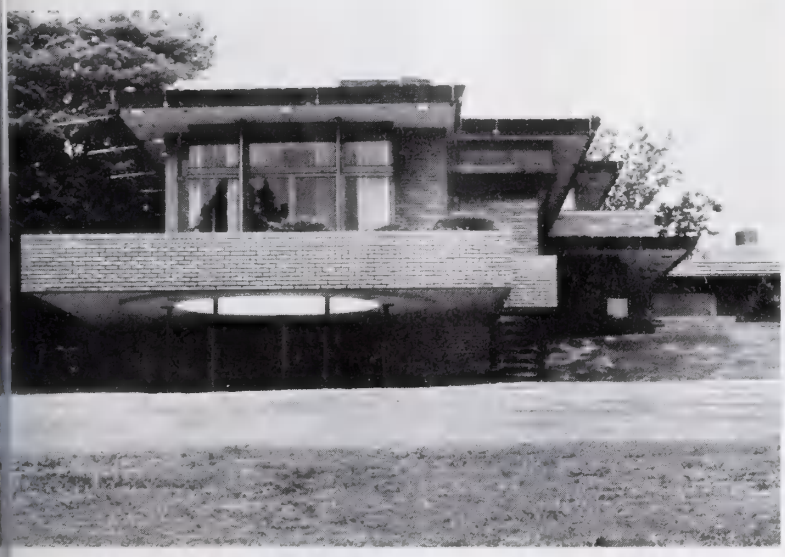




THOMAS A. HEINZ

"There should be as many types of houses as there are types of people," Wright said in 1896. Wingspread *(top)*, the home of Herbert F. Johnson, was one of Wright's favorites, a magnificent display of his creative energies. "The house just seemed so logical to me," remembers Mrs. William Boyd who grew up in it. "I thought it was beautiful" *(interiors above)*.

• IT'S HARD TO DESCRIBE THE EFFECT OF A WRIGHT HOUSE. IT DOESN'T HAPPEN AFTER YOU'VE BEEN IN THE FIRST HOUSE, BUT AFTER YOU'VE BEEN IN FIVE OR SIX IT'S VERY CLEAR. I'VE NEVER SEEN... AN ARCHITECT WHO BROUGHT HIS PHILOSOPHY OF MAN AND HIS RELATION TO NATURE SO COMPLETELY INTO HIS HOUSES."





WILLIAM A. STORRER

"When my father and Mr. Wright first met, I was afraid they would clash since they were very strong personalities," says Harold Price, Jr., "but they became close friends." Wright designed Hillside *(top)* for Harold Price, Jr. "The interiors are so wonderful, so warm," he says. "When I'm in other houses it's the Wright interiors *(living room, above)* I miss most."

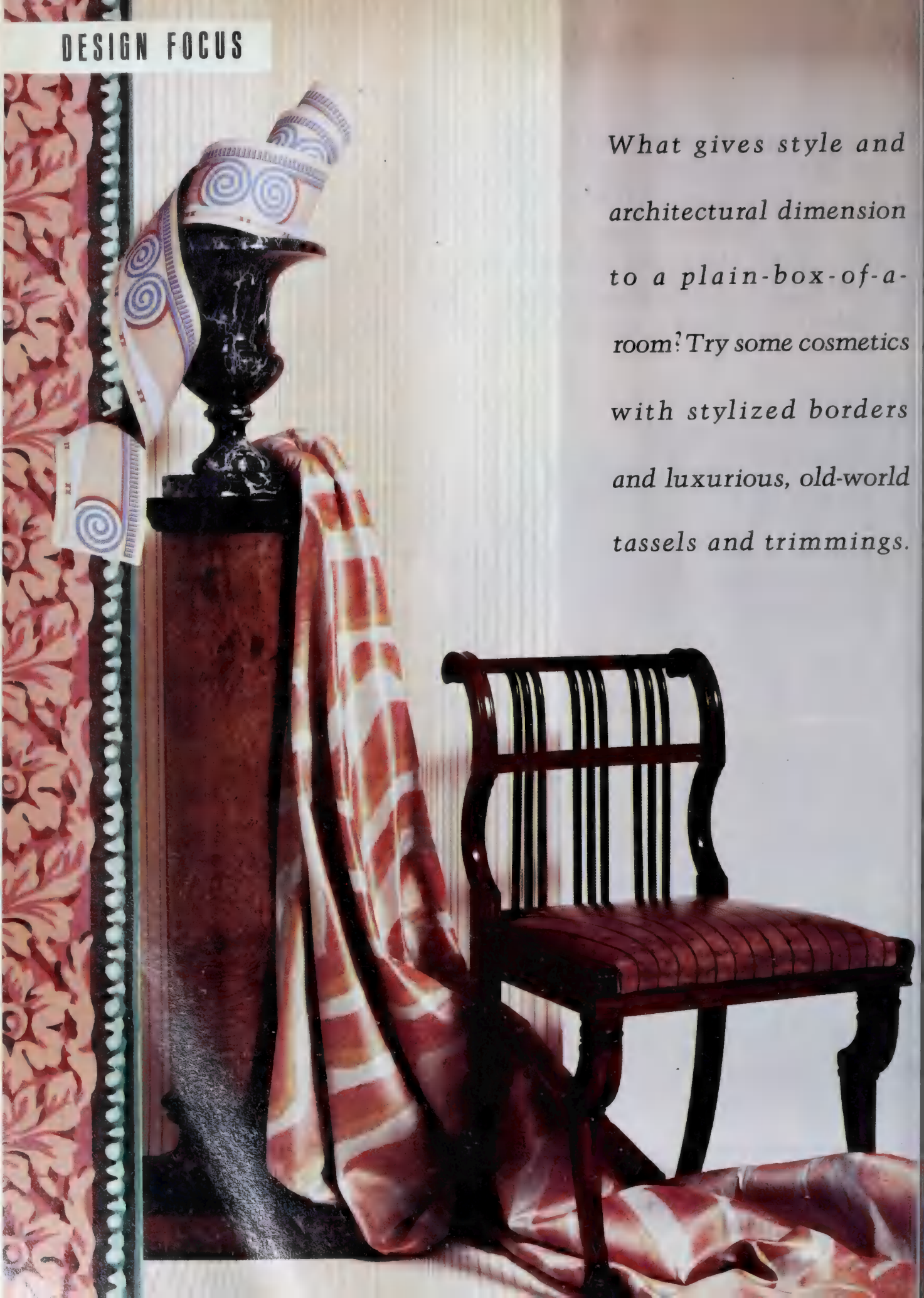
Wright. He was warm and peppery, stimulating—young people brought out the best in his nature. He was always interested in their reaction to his buildings." Twenty-eight years ago, Mrs. Boyd moved into her own Wright house. It shares the same brick and Cherokee-red concrete and rubber tile that Wright used in the Johnson Administration Building. Just after the family moved in, Mr. Wright arrived for inspection with his son-in-law, William Wesley Peters (married to Svetlana Wright, who later died tragically). "I was nervous, of course," says Mrs. Boyd, "but he was very positive about the draperies, the rugs, the furniture. Then he and Wes moved all the furniture around and put a couple of the pictures in the closet. After he'd done all this he said, 'It looks better, but maybe you had something at the beginning.' Then he smiled, looked at Wes and said, 'Well, I guess it's time we went back to Madison.' "

Like Herbert F. Johnson, Harold Price, Sr., commissioned Frank Lloyd Wright to build a house after he'd designed an office building. Harold Price, Sr., owner of a construction company, wanted to erect an office building in downtown Bartlesville, Okla., that wasn't "ugly and isn't a box," so his sons, Joe and Harold, Jr., suggested, on the advice of a friend, architect Bruce Goff, that he hire Frank Lloyd Wright. "He brought us a plan for a 16-story building," says Harold, Jr., "which was 14 stories higher than we'd planned (it ended up being 19 stories and one of Wright's most striking designs), and then later he came out to my house, took one look around and said, 'Well, I guess I'll have to liberate you.'

The Price Company Tower is a 19-story building with steel floor slabs that spread out like branches. Wright called it "the tree that escaped the crowded forest." Then Harold Price, Jr., commissioned Wright to design a house for him. "My wife thought the first house he designed for me wasn't big enough, so she had him make everything bigger. When we moved in I was a little uncomfortable—it was so damn big and I was still in my 20s, not even president of the company yet. But I liked it, liked everything about it." The house is called "Hillside," with an L-shaped plan, a two-story living room and a graceful roof. "It's hard to describe the effect of a Wright house," says Mr. Price, "It doesn't happen after you've been in the first house, but after you've been in five or six it's very clear. I've never seen before or since an architect who brought his philosophy of life and his relation to nature so completely into his houses."■

—ANN McKEE WISER

What gives style and architectural dimension to a plain-box-of-a-room? Try some cosmetics with stylized borders and luxurious, old-world tassels and trimmings.



Above: *Reflecting the historic origins of their 19th-century style, a collage of borders and trimmings to order from Brunschwig & Fils, Cowtan & Tout, Clarence House, Scalamandré and Schumacher.* Opposite: *Chair in light mahogany and ebony with a striped leather seat, Biedermeier standing pedestal and marble urn, all from KPS Inc. Flowing behind the Regency-style chair, a silk fabric from Brunschwig & Fils; bordering the page, "Baroque Border" by Schumacher.* Below right: *Traditional fabrics from Provence via Pierre Deux—a wallcovering of cotton and linen whose pure cotton border complements the cotton tablecloth and underskirt. A basketful of cotton borders shows the complexity of paisley patterns. Cluny lace, Cherchez; pitcher, John Rosselli.*

Borders and Trims to the Rescue!

Borders made of paper and fabric have been providing a touch of romance to American rooms for more than two centuries. A room devoid of interior architectural detail suddenly acquires a cornice, a chair rail or a cleverly fashioned baseboard because of the judicious placement of a colorful band of paper. And in a room that's blessed with traditional plaster elements the border takes on another role: It underscores, emphasizes, highlights and outlines a window, doorway, chair rail or cornice. *That's* decorating magic. From pattern styles as disparate as baroque *(opposite)* and lighthearted Provençal paisleys *(right)*, borders and trims introduce a personal, distinctive touch to all too often featureless rooms. Decorating firms such as Denning & Fourcade and Irvine & Fleming have for years implemented these finishing touches in rooms. The trimmings range from wallcovering to fabric to tassels, ribbons and welting. ►



TOM McCAVERA



Borders and trims a

part of decorating

stagecraft—they gi

the illusion of elega

architectural deta

where none may exi

That's decorating mag

The borders and trimmings being u by today's decorators are brighter, yo ger and fresher than their historical co terparts. It's the *spirit* of a pattern counts now, not necessarily its do mented provenance. Artist and for textile designer Robert Warshaw, wh delightful designs for paper borders featured here with the tools of his tr *(top right)*, says there are as many u thodox ways to use borders and t mings as there are traditional ones. example: Must borders always match overall field pattern of a wallcoverin fabric? No. The boldest applicatio borders occurs when the fabric or v covering to be used as a border bear relation to the patterns the room conta It takes nerve and it reflects gusto. Th is also a more freewheeling attitude ward adapting traditional border mo To get the hang of what-works-with-v you might make something small—a a box or a pretty set of lined shelves is typical of post-modernism, the cla forms inspire the creation of new terns, but not necessarily the resus tion of traditional patterns.

There's the playful trompe l'oeil as of decorating with borders and trims-

Borders and Trims to the Rescue!

Above: *Handkerchief and two floral border designs to be produced by Robert Warshaw.* Left: *Bordering the page, "Corde et Crete Border" wallcovering by Brunschwig & Fils; dressing screen, soft, folded drapery, "Mignonne" and swag borders by Brunschwig & Fils,* pêche-en-pêche *pinstriped pattern by Scalamandré.* Below: *Laura Ashley fabrics frame and accent a dressing table: "Candy Stripe" wallcovering under "Kate" border; dressing table skirt, "Brighton Rock" with "Kate" pleated ruffle outlining and matching the border decorating the wall. Crystal from Bergdorf Goodman; rouge jars from Cherchez; Swedish pine mirror, c. 1880 from Swedish Cottage; porcelain from Bardith Porcelains, New York.*

many ways exist to use them. The delightful dressing screen *(left)* mimics a delicate curtain using swags top and bottom for valance and ruffle. And the dressing table *(bottom right)* has a frame-within-a-frame motif laid directly on the wall. The border frames the mirror, and the pattern of the border is repeated in the ruffle framing the edges of the table itself.

The National Trust for Historic Preservation has recently published two reference books on historic fabrics and wallcoverings that discuss the use of borders in traditional American decorating and make informative reading: *Wallpapers for Historic Buildings* by Richard C. Nylander and *Fabrics for Historic Buildings* by Jane C. Nylander. ■

Editor CAROLYN ENGLEFIELD-CARTER



SOURCES FOR MATERIALS, PAGE 148



VINCENT LISANTI

Inset left: *Desk with plastic laminate top makes good use of the understair space.* Above: *Sofa backs up to the desk, which serves as a minimal divider between living and dining/kitchen areas.*



To brighten the future with wide-open spaces, a couple took bold steps in remodeling the old core

"No matter where you stand in this room—or sit or work—you can always see the water," says interior designer Charlotte Smith about the living/dining room/kitchen renovation she recently completed. Although the owners bought their nondescript house (used in the past few years by occasional duck hunters) primarily for its dazzling view of Long Island Sound, they could hardly see enough to enjoy it. Windows were few, panes were small and interior walls blocked long vistas. Mrs. Smith, who tailored every aspect of the remodeling to fit the view, began by installing floor-to-ceiling windows on the water and removing all unnecessary walls. She then replaced the old stairs (boxed in on one side) with see-through open treads. "I chose a monochromatic color scheme that would not compete with the colors of the sea, sky and marsh grasses," says Mrs. Smith, who used oak for the stairs, pale tiles for the floor and beige for the upholstered sofa. Touches of blue echo the seascape, and wicker and rattan chairs recall earlier days when the house was used only in summer. Although central heating was installed years ago, the freestanding prefab fireplace contributes warmth for the new owners who live in the house year round.►

PREFAB FIREPLACE BY PREWAY CORP., DESK TOP, FORMICA, NAUGAHYDE UPHOLSTERY BY UNI-ROYAL, FLOOR TILE BY CONGOLEUM, SOFA BY KAY LYN, CHECKED PILLOW FABRIC, P. KAUFMANN

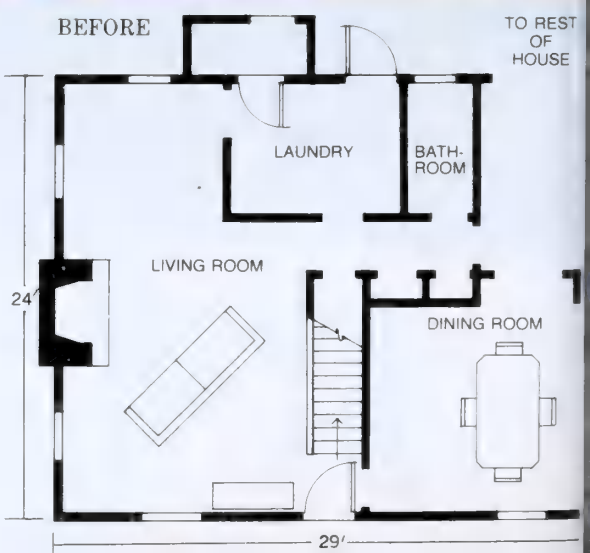
RADICAL CHANGE FOR TIMEWORN COTTAGE

BEFORE

Because of the peculiar arrangement of the spaces in the house—the owners think it may have been two small cottages that were joined—the dining and living rooms were here in one section, the kitchen down a long passageway in the other. Not only was the view wasted, but the arrangement did not suit the couple, who like informal entertaining.

AFTER

Now that all walls in the center of the room are gone, diners have a good view of the water as does anyone working at the island. The laundry room was made smaller so that visitors can enter directly into the new room from the mud room. Cabinets were built around one window in the dining area and a window seat was built under the other.



FOR MORE DETAILS, SEE PRODUCT INFORMATION

RADICAL CHANGE

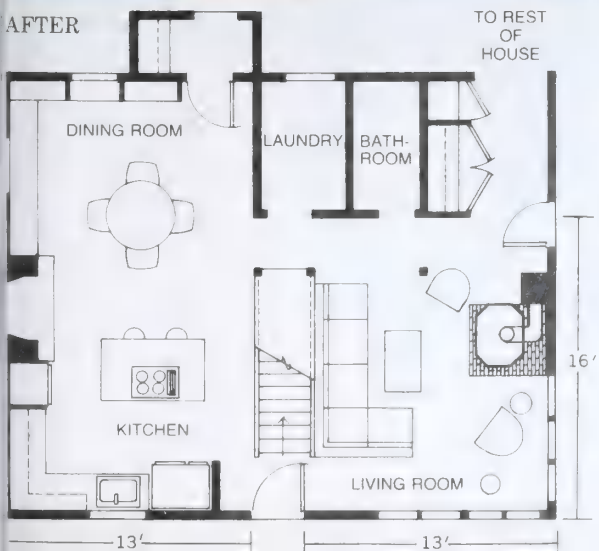
A musty retreat for duck hunters becomes a handsome live-in kitchen



"To say that this was a nondescript cottage is putting it kindly," says designer Charlotte Smith. "It was very dark and musty; the only thing worth saving was the large fieldstone fireplace." Mrs. Smith's structural remodeling gave the room spatial character, but her decorative changes are equally responsible for the room's miraculous transformation. By ripping out what she calls "1910 cottage paneling" *(see "before" picture above),* painting beams white, laying cream-colored vinyl tiles over existing floors and choosing white Canadian ash for the kitchen cabinets she succeeded in creating a light and airy room that seems much larger than 13 by 24 feet. (The living side is eight feet shorter.) Original windows were kept in the dining area to make it a cozy corner—a pleasant contrast to the wide-open feeling in the sitting area.■ *Editor* BEVERLY McGUIRE

In the completely new kitchen area (below), *created in what had been the old living room, an island with cooktop defines the workspace without separating the cooks from their guests. A new skylight between island and sink lights the work area by day. Appliances from Whirlpool.*









Bouquets Born in the Garden

With the free hand of a watercolorist, Fleurette Guilloz captures bouquets from her serendipitous garden

Fleurette Guilloz is a gifted "flower lady" who composes bouquets like a painter with a vast horticultural palette. In fact, the source for so many lifelike arrangements is her own lush garden in Southampton, N.Y. Called *Son Jardin* ("his garden," for her father) it is an expanse of blooms as exciting as an impressionist picture: There are drifts of soft colors, waves of brilliant tones with pointillist effects and mists of whites and silvery grays, all planted in masses of perennials and annuals. Fleurette has a passion for flowers and she translates her love into arranging nature indoors, for every kind of celebration, from the most intimate events to the largest, most lavish balls. *Left:* Airy arrangement of heliopsis and veronicas.►



LILO RAYMOND

Fleurette Guilloz (above, with some of her garden-fresh arrangements) *matches her compositions to the type of vase used. She often walks through her cornucopia of blooms* (below), *picking and arranging bunches in her hands as she goes.*



Tips For Making Flowers Last

Fleurette Guilloz has sound advice for making cut flowers last a long time. Her first point is to pick them when they are just beginning to open: "I look carefully, and if the stamens are all out it's too late to cut them. The best cutting time is early morning or late evening." The second important point is that the more water the stems soak up immediately, the longer the flowers will last. Fleurette explains: "I always cut flowers on a slant, with a knife, as I put them in deep water. Scissors are apt to squeeze the stem so less water is absorbed." Some gardeners feel that lukewarm water is absorbed faster, but Mrs. Guilloz always uses cool—not cold—water. "Of course, I'm a summertime gardener," she points out. "I make another slanting cut when I strip the flowers of leaves and arrange them. Leaves will decompose in the water and pollute it. Instead of plant food I add bayberry greens to the vase. It is plentiful here, and the bayberry oil keeps flower stems from rotting."



Looking lavish, this old-fashioned bouquet, two tulips and holds hollyhocks, phlox, bee balm, artemisia, one delphinium. The majolica jug holds roses and daisies, baby's breath, a globe thistle, a lily and a delphinium.



For a dog-rose vase, well-chosen pinks, purples and lavenders make a lyrical composition with three coneflowers, three stalks of loosestrife and one each of foxglove, delphinium, veronica and Queen Anne's lace.

Loosely arranged according to vase shape and floral mix, the bouquets appear to have just happened



BOUQUETS BORN IN THE GARDEN



In a vase patterned after fennel stalks *(above)*, Fleurette Guilloz has gathered volumes of whites and greens. Fragile cosmos are interlaced with spiky veronicas and star-shaped nicotianas; there are some snapdragons, gray silver king artemisias and one green zinnia for punch. The little bouquet is a bunch of Lilliput zinnias mixed with snowy matricaria—a wonderful flower that seeds itself and acts as a softening element when mixed in with more compact-petaled flowers. These flowers bloom all summer long, and the more they're picked the more they produce. Other favorites of Fleurette's for long performance: phlox, baby's breath, bee balm, coreopsis, loosestrife, coneflowers. Some, like the balloon flower, daisies, sunflowers and dahlias, last longer if cut after the sun goes down.■ *Editor* PATRICIA CORBIN

FOR MORE LISTINGS SEE PRODUCT INFORMATION



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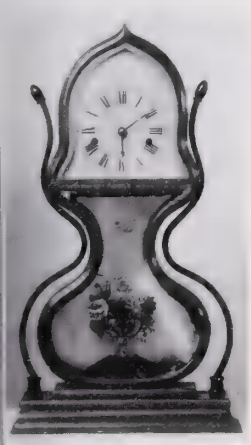
SEARS

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q I have a clock just like this. Does it have a special name? The clock dial is painted and the lower half of the case is reverse-painted on glass.

—H.B., Overlook, Ohio



A. Your clock looks like a very rare type of acorn clock. The shape was made by J.C. Brown of the Forestville Manufacturing Company of Bristol, Conn., from 1847 to 1850. Clocks like this are often marked with the company name on the dial or on a paper label inside the case. The value depends on condition. Is the clock working? Is the decoration on the glass original? Has the case been repaired? If the clock is still in reasonably good working condition, it is worth thousands of dollars.

Q Where and when was this elaborately decorated mother-of-pearl inlaid chest of drawers made?

—W.R., Chesapeake, Va.



A. It is extremely difficult to date your piece of furniture but it almost certainly was made in the Near East, possibly in Egypt or Lebanon. It is in a style that has remained quite popular since the mid-19th century. The style is once again in fashion and nowadays a chest of drawers like yours would probably sell for $800 to $1,000 at an antiques shop.

Q Can you tell me anything about this hand-painted house? It measures a little less than 6 inches in length. The top part is detachable and on the inside there is a removable tray.

—S.U., Houston, Tex.

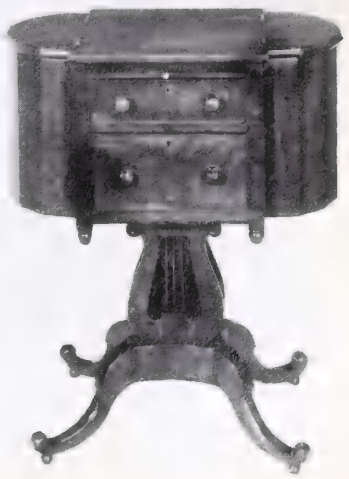


A. It appears to be a box that was used to hold a child's small valuables or toys. It is a type of trinket box and probably dates from 1880 to 1900. With the renewed interest in "country antiques," small boxes with charming decorations such as yours often sell for over $250.

Q Does the strange harp base on this table help to date it? The table is made of mahogany and opens at the sides as well as the front. What is it worth?

—K.B., Portland, Ore.

A. Your table is a Federal-style work table. The lyre was a Grecian instrument frequently used as a motif on furniture in many periods. It was used on French pieces of the Louis XIV and XV periods, and on English furniture from the late 18th through the 19th century. If your table is old it is worth about $2,000. If it is a reproduction it is worth from $300 to $400. In the 1930s a version of this table was produced and was sometimes called a "Martha Washington" table.■




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WHERE TO FIND IT

ANTIQUE HAND-BLOWN AMERICAN GLASS IS FINDING NEW FAVOR BECAUSE OF ITS RARITY AND OPULENT BEAUTY

By SYLVIA SUNDERLIN

Early hand-blown American glass (made during the 1700s and up until the mid-19th century) is a rarity. Flint-pattern glass, made with lead, from about 1840 till the 1860s, is becoming rare. The late pressed (molded) pattern glass was mass-produced from the late 1800s until well into the 20th century and is, of course, still being produced. But collectors are interested in the older patterns and distinctive Victorian shapes and sizes. Because there has been in recent years so much reproduction of some older patterns, new collectors should study glass and seek advice of specialists. Cut glass, especially that of the "brilliant period"—1876 till World War I—was scorned for several decades as being old-fashioned and too ornate for modern tastes though, recently, it has enjoyed a strong revival.



American brilliant-period cut glass humidor, c. 1905, in the rare Carolyn pattern by the J. Hoare Cut Glass Co. of Corning, N.Y.

American Cut Glass Association, PO Box 7095, Shreveport, LA 71137; (318) 222-7661, ext. 303—Free information for collectors of American cut glass of the brilliant period. Address written or telephone inquiries to Diane Clark.

Tom's Treasure House, 1288 Oakdale Rd. NE, Atlanta, GA 30307; (404) 378-7976—Tom Duncan specializes in brilliant-period cut glass, selling only at shows or by appointment. He has such rare items as original electric and original oil cut-glass lamps, punch bowls and large trays. Send stamped, addressed envelope for specific inquiries.

Clifford D. Hanson, 2 Grove St., Sandwich, MA 02563; (617) 888-3230—Manager Richard Strand has both brilliant-period cut glass and old flint pattern glass in many of the better-known and desirable patterns. He also has some old Sandwich glass. Shop hours are from 9 A.M. to 5 P.M., usually seven days a week or open by appointment.

Harbach and Culver, PO Box 324, Lansdowne, PA 19050; (215) 622-6434—Flint glass is the firm specialty, but they also have many patterns in non-flint pattern glass made between 1870 and 1890. Some examples: lacy salts, cup plates, Sandwich colored candlesticks, celery vases. Inquiries solicited for mail order. Send stamped envelope.

Allan J. Hodges Antiques, 643 Main St., Bennington, VT 05201; (802) 442-3359—Mr. Hodges has a select stock of rare American glass from early blown glass to later pattern glass in a wide variety such as cup plates, other Sandwich items, drinking glasses and many kinds of serving pieces. Shop open by chance or appointment. Collections purchased. Inquiries invited.

Rita and David Klyce, PO Box 394, South Pasadena, CA 91030; (213) 681-8624—The Klyces have no open shop for sale of brilliant-period glass, but they invite letter or telephone inquiries for mail order. Typical pieces are bowls, decanters, ice cream sets, pitchers, perfume bottles, a rose bowl in Queen's pattern. They are interested in purchasing cut glass and will make house calls for buying in the southern California area.

Alice Kwartler, Manhattan Art & Antiques Center, 1050 Second Ave., New York, NY 10022; (212) 877-9898—Fine cut glass and engraved glass, mostly American, are Mrs. Kwartler's specialty. She has a variety of decanters, inkwells, vases, bowls, tumblers, plates. Another specialty is silver overlay glass in vases, decanters, perfume bottles, inkwells and many rare pieces.

Lil-Bud Antiques, 141 Main St., Yarmouthport, MA 02675; (617) 362-8984—This shop is open seven days a week, 10 A.M. to 5 P.M., May to October, with a large stock of Early American pressed glass, 1850 to 1890; some early flint glass, 1845 to 1860. The firm has drinking vessels, plates, sets, serving pieces. They do a large mail-order business and will send their up-to-date 16-page list for 40 cents postage (or a stamped, self-addressed envelope).

Nelsons' Antiques, Box 2936, New Haven, CT 06515-003; (203) 389-4041—This second-generation firm, dealing exclusively in brilliant-period cut glass, concentrates on geometric conceptions in pattern design. There is no open shop; they sell almost entirely at shows, but are glad to have specific inquiries. Include stamped, self-addressed envelope.

Herbert Wiener, 11211 Richmond Ave., Houston, TX 77082; (713) 497-7588—Mr. Wiener's shop, open 10 A.M. to 4 P.M., Monday through Friday, has an ample stock of brilliant-period cut glass of the highest quality. He concentrates on the rare patterns and exquisite workmanship. He has some unusual coffeepots, a cuspidor with glass liner, a pedestal pitcher in Queen's pattern and a cornucopia on a pedestal. ■

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Spa Food Taste Sensations



ELYSE LEWIN

Nothing less than the peak of perfection has ever satisfied Deborah Szekely, the founder of the famed Golden Door spa. Her skilled focus on high nutrition and controlled calories produces healthful, flavorful foods like the home-made muesli (above) *and the following dishes.* ►



Many health-giving nutrients are lost in the time between picking and serving. The Golden Door's vegetables are served at their peak—immediately after they are picked.

Bottom left: *Gardeners Martha Martyn and Serena Wyatt;* bottom right: *Chef Michel Stroot, an originator of the new California cuisine, which emphasizes freshness.*





"With every decade we live we should eat about 10 percent less"

For 20 years men and women have come from all over the world to the Golden Door spa. Its philosophy of taking the best nature has to offer and incorporating it into daily life is the heartbeat of Deborah Szekely's institution. This year there's even more to learn as new experiments with food and nutrition bear fruit. Her chef, Michel Stroot, and her two new gardeners, Martha Martyn and Serena Wyatt, have pooled their talents toward maximizing one of California's greatest assets...the world's longest growing season.

"Quality, smell, taste, texture and joy are the satisfactions to be derived from every meal," says Mrs. Szekely. "With every decade of our lives after attaining adulthood we should eat about 10 percent less. Each of us must decide whether what we *do* eat is going to be life-enhancing or life-diminishing in terms of sustaining energy. Fewer, more precious foods—high-nutrition, high-energy, low-calorie and beautiful-to-look-at—have been my ideal and the standard of this spa since it was opened. Quality of food determines quality of life. Variety of life reflects variety of foods. That's what we're getting across here."

The kitchen gardens, the fields and the flowers are the pulse of the ranch. Even the guests have work sessions in these gardens built into their schedules as a part of their fitness programs.►

Set in the newly planted tomato garden is a typical high-fiber, high complex carbohydrate, low-calorie lunch (opposite): *ripe tomatoes filled with tabbouleh (bulgur), whole wheat bread and colorful garnishes of beets and peppers.*


Spa Food Taste Sensations

Spa Food Taste Sensations



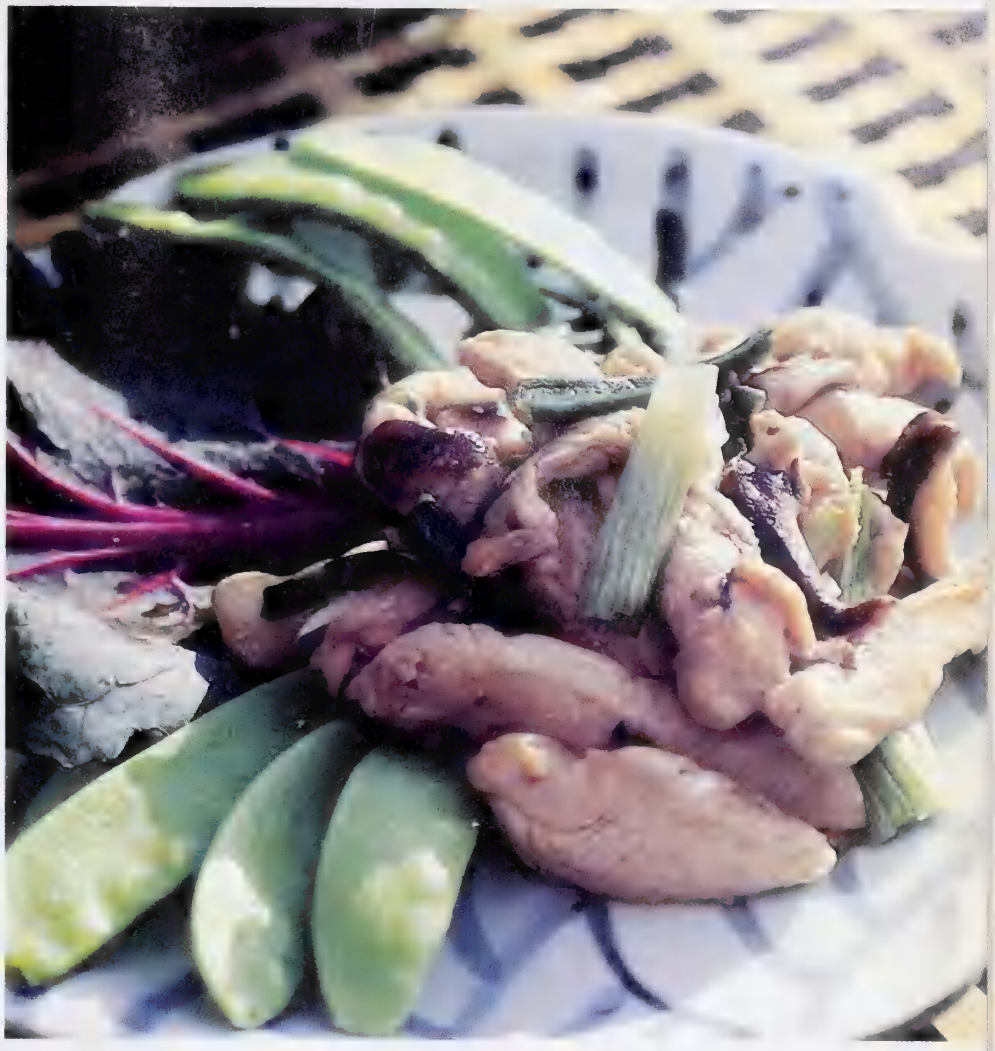
Quick-cooked-and-served meals ensure nutritional quality of fresh garden foods

Planning menus and exchanging ideas...there's a constant flow among Deborah Szekely, chef Michel Stroot, Martha Martyn and Serena Wyatt. Golden Door meals start with a small soup or salad and include an entrée plus a dessert, which is usually a clever combination of ripe fruits. Fresh vegetable purees can be turned into little soups made even more nourishing with the addition of fresh chicken stock. Local vendors supply fresh cheeses, new and different mushrooms and fresh-caught fish. Small specialty farmers provide the precious variety that makes this spa and the restaurants in the Escondido area famous. Each contributes to the growing demand for consistently high quality foods.

At the Golden Door many of the vegetables are picked in their half-grown state and are considered a great treat. The gardens are maintained without chemicals, a compost system having been established when the two gardeners arrived at the spa. Seeds are begun in greenhouses where they can be watched carefully and then moved outdoors when they are strong enough. The tomato house is the newest addition to the spa's large homegrown vegetable facilities. A search for the world's best tomato ended in the selection of a variety from Spain. Fragrant herbs add a zest to these recipes.■

Editor NANCY GOSLEE POWER

Opposite: *Wrapped in a broad outer spinach leaf, a fillet of sea bass is quickly sautéed before it is baked.* Inset: *a trio of summer coolers using fresh-squeezed fruit juices, no sugar and lots of ice.*



Boned, skinned and halved chicken breasts marinate in ginger and a mild soy sauce before being cut into strips and grilled. The garnish—shitake mushrooms.

A flavorful flan made with the pulp of fresh butternut squash, seasoned with cloves, cinnamon and a touch of honey is garnished with fresh sliced kiwi fruit.



RECIPES BEGIN ON PAGE 108. FOR MORE DETAILS, SEE PRODUCT INFORMATION

ENTERTAINING PLUS

By BEVERLY McGUIRE



ALASTAIR FINLAY

GIFTS TO RELISH

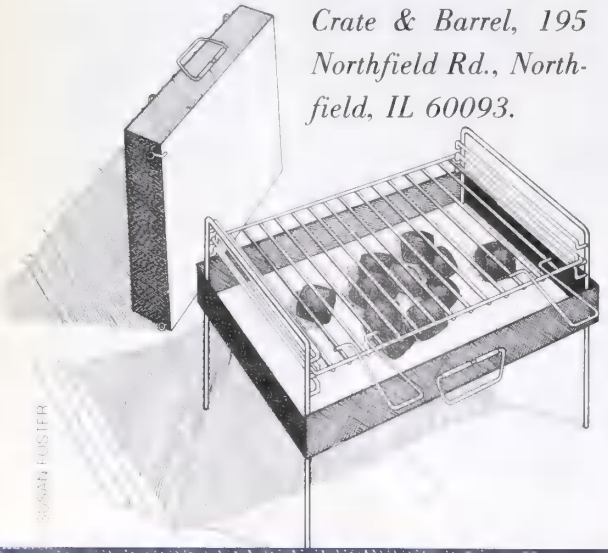
AT SUMMER'S END, WHEN YOU'VE PUT UP YOUR JAMS, PICKLES AND RELISHES TO GIVE FRIENDS, CONSIDER DRESSING UP THE JARS WITH ITEMS FROM PORCELLANA'S JAR TRIMMING KITS. EACH KIT CONTAINS SIX LABELS, PAPER LID COVERS AND TIES FOR PUTTING THE FINISHING TOUCHES ON YOUR GOURMET GIFTS. AT PARTY SUPPLY STORES THROUGHOUT THE COUNTRY.

Preserving Herbs

If your garden is bountiful, consider drying herbs for later use. Wash them briefly; spread in a single layer on a cloth towel and let dry. To prevent mold make sure leaves are dry before you bunch them. Gather herbs into bunches (the stems totaling about ¾ inch in diameter) and fasten with rubber bands. Hang in an airy, dry place out of bright light for 10 days. When dry, strip leaves off stems and store them in glass containers or leave in bunches until you are ready to use.

GRILL-TO-GO

Made from heavy-gauge steel, this compact, black grill is contained in a briefcase and perfect for use at picnics, on balconies and on camping trips. From the Crate & Barrel catalog ($29.95 plus $3.50 shipping), Crate & Barrel, 195 Northfield Rd., Northfield, IL 60093.



SUSAN FUNSTER

TABLE TOTE

The Travel Table sits atop an adjustable leg that presses securely into the ground or sand. For carrying ease the leg attaches to the table bottom; $13.95 from Epic Products, PO Box 7861, Newport Beach, CA 92660. Phone: (714) 641-8194. This summer try a cool cocktail idea from Lee Bailey's *City Food:* the Bellini. For eight drinks use eight ripe peaches, pitted but not peeled; cut in quarters and puree in blender. In each chilled glass pour equal amounts of puree and chilled champagne. Add 1 tablespoon each simple syrup and lemon juice, stir and serve.



PARTY CUES

Here are some tips from Engelhardt & Madigan Associates, "special event decorators and coordinators," culled from their party-giving experience in the Palm Beach, Fla., area: •At the front door or tent entrance, hang a long-handled, flat-backed basket. Engelhardt & Madigan use made-to-order grapevine baskets, each slightly irregular and spray-painted white. Fill with orchid plants, moss and hang ribbon streamers down each side. •In the tent, or on the lawn, place white wooden garden chairs around 60-inch round tables that seat eight. •Tablecloths are pink, yellow and lavender cotton to the floor with table toppers in pink-white, yellow-white and lavender-white small checks trimmed in a white scalloped edge. •More white grapevine baskets form centerpieces filled with white lilacs (10 stems per basket; pound the stems well before inserting into soaked Oasis) and a dozen tulips per basket. The effect is that of a mass of revolving color, everything framed in white. ■

DRINK RECIPE FROM LEE BAILEY'S *CITY FOOD* TO BE PUBLISHED BY CLARKSON N. POTTER INC., SEPTEMBER 1984. COPYRIGHT © BY LEE BAILEY

Discover our rich roasted taste.

Take a moment for yourself and pour cup of Brim® Decaffeinated Coffee. xperience the full aroma. And a flavor at's rich and deeply satisfying.

Our rich roasted taste makes your coffee moments so special, you'll want to enjoy cup after delicious cup.

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WINE & GOOD SPIRITS

By PETER QUIMME

TWO FASCINATING WINE MUSEUMS

If you're planning a trip to the wine regions of Italy or France, I recommend visiting two very different, but equally interesting, wine museums. The exhibits in both illustrate just how wine has been an integral part of life since pre-Roman times.



Jungfraubecher silver-gilt marriage cup, 1609, Musée du Vin

The Musée du Vin in Pauillac, France (near Bordeaux) is located at Châteaux Mouton Rothschild. Conceived by Baron Philippe de Rothschild, it displays wine-related artworks, from 16th-century tapestries showing viticulture to modern sculpture that symbolizes the spirit of the vine. Write to The Secretariat, Château Mouton Rothschild, 33250 Pauillac, France to make an appointment.

In contrast, the Museo del Vino in Torgiano, a tiny village near Perugia, Italy, has archaeological artifacts and displays of ancient wine equipment, wine manuscripts and wine-related crafts. Everything was collected by the museum's creator, Dr. Maria Lungarotti, whose family owns the Lungarotti winery. Open daily; closed from 12:30 to 3:30 P.M. Ring for admission.

CLASSIC DRINKS: THE DAIQUIRI

When I think of hot summer weather, thoughts of cool rum drinks seem to follow. To me the classic is the Daiquiri, a combination of tropical ingredients—rum, lime juice and sugar. Though no one knows exactly where and when the drink was invented, we do know how it got its name. In 1900 an American engineer who worked at the Daiquiri iron mines in Cuba named the cocktail the engineers drank after the mines. It's still a relaxing refresher.

Here's my favorite recipe: Shake 1½ ounces of light rum, the freshly squeezed juice of ½ lime and a scant teaspoon of superfine sugar with cracked ice in a cocktail shaker. Strain into a chilled, stemmed glass. Serve immediately. For a frozen Daiquiri, put the ingredients into a blender with ½ cup of shaved ice. Blend until the mixture is the consistency of snow. For a flavor variation, add fresh fruit or berries.



SANCERRE & POUILLY-FUMÉ: THE LOIRE'S WONDERFUL WHITE WINES

The Loire Valley is the French countryside at its most charming. The 600-mile-long river lined with willows and poplars winds through fertile fields and orchards, by lovely gardens and stately châteaux and, of course, by vineyards. Across the river from one another are the two tiny wine villages of Sancerre and Pouilly-sur-Loire (where Pouilly-Fumé comes from), which produce white wines from the Sauvignon Blanc grape. Sancerres and Pouilly-Fumés have similar herbaceous flavors, but Pouilly-Fumés often have a slightly smoky bouquet and are rounder than Sancerres. Like all the Loire wines they are light, pleasant and easy to drink. This makes them good wines to serve with light summer foods such as fish and shellfish or cold pasta salads.

Recently I tasted examples from the 1982 vintage and found eight good values that cost $7 to $10. I liked Pouilly-Fumés from Domaine René Michot, Domaine St. Michel (Prosper Maufoux), Michel Redde (La Moynerie), Blanc Fumé de Pouilly (Denis Gaudry) and the Blanc Fumé de Pouilly from Wildman & Sons. (The well-known Ladoucette is good but much more expensive.)

Among Sancerres, I liked those from Domaine Clement Cherrier (La Terre des Chasseignes), Paul Prieur & Fils and Michel Redde (Les Tuilieres).■



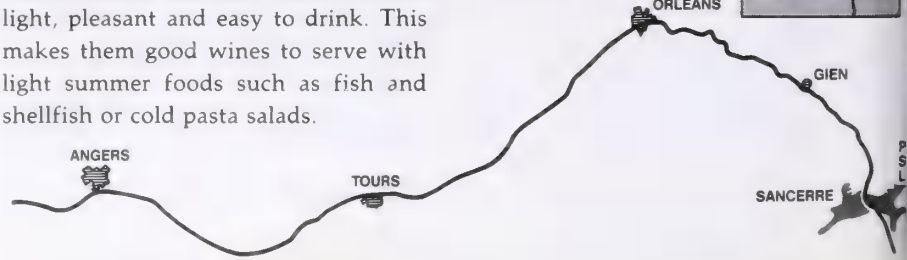


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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

FRENCH PERFECTION

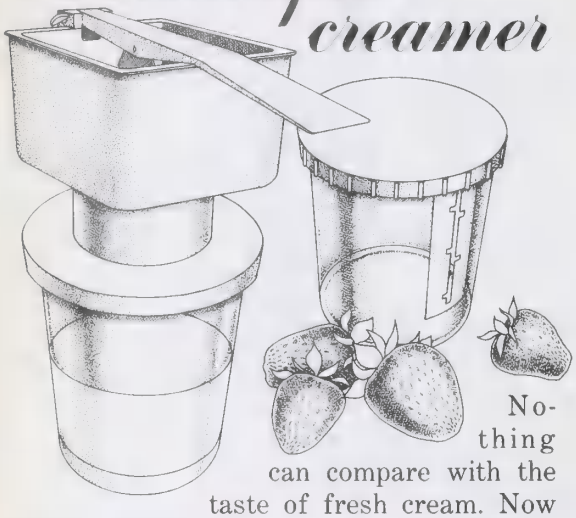
Beautiful household linens in the French tradition are available from Le Jacquard Français. In pure linen, linen-cotton blends and 100 percent cotton, these linens for the table, kitchen and bath come in a number of lovely patterns and colors, such as a damask kitchen towel in the "Panier" pattern, designed by Primrose Bordier; $8.



BAKER'S CHOICE: BLACK

Black bakeware—a favorite with commercial bakeries for its heat-absorbing quality that promotes even browning—has become increasingly popular with home bakers. Ebonware from Mirro is of aluminum with a black nonstick finish inside and out that insures easy cleaning. Included in the 52-piece collection are eight traditionally shaped baking molds ideal for deserts. Prices for the molds range from $6 to $11.

Beautiful creamer



Nothing can compare with the taste of fresh cream. Now you can make it at home with the Bel Fresh Cream Maker, a compact, hand-worked appliance that is easy to use. It also makes mayonnaise. Available through Finesse Ltd., it retails for $22.

HERITAGE RECIPES

A selection of over 100 authentic early American recipes has been adapted for today by the staff of Old Sturbridge Village and edited by Caroline Sloat. This cookbook features a history of early cookbooks, information on cooking implements and techniques as well as directions for hearth cooking, tidbits on medicinal teas and much more. *The Old Sturbridge Village Cookbook* (Globe Pequot Press, $10).

kitchen design kit

Planning a kitchen re-do? You'll want Western Cabinet's new "How To Design Your Own Kitchen Kit." This includes plasticized grid paper, sample layouts, instructions full of helpful tips and 61 reusable peel-off stickers scaled to represent cabinets and appliances. Send $8 to Western Cabinet, PO Box 137, Woodinville, WA 98072.

freezer assets

Admiral Home Appliances introduces the first innovation in freezer technology in 25 years. Called the Ultrafreeze, this appliance freezes food twice as fast as the conventional freezer; instead of using coils it generates a stream of -10° air. This method retains nutrients in unprocessed produce, results in longer storage life and keeps food fresher and tastier. Also available from Admiral is the Ultrafreeze à La Mode, a great freezer that lets the user make fresh ice cream, frozen yogurt, sherbets and cold drinks. Both freezers have a 17-cubic-foot capacity and are available in white or silver. The Ultrafreeze retails for $599 and the Ultrafreeze à La Mode for $699.■



ILLUSTRATION BY SUSAN FOSTER

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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Two ways to use your microwave oven without heating up the kitchen:

STUFFED TOMATOES ITALIANO

- **6 firm, ripe tomatoes**
- **Salt**
- **3 tablespoons butter**
- **1 small onion, diced**
- **1/4 pound mushrooms, chopped**
- **1 package (10 ounces) frozen chopped spinach, thawed and squeezed dry**
- **2 eggs, beaten**
- **3/4 cup grated Gruyère cheese**
- **1/2 cup crushed herbed stuffing mix**
- **2 to 3 tablespoons toasted pignoli nuts**
- **1 teaspoon dried basil**
- **Freshly ground pepper to taste**

☐ Remove tomato cores and cut slice off tops. Scoop out pulp leaving 1/2-inch shells. Sprinkle with salt, invert on paper towels, and let stand 30 minutes. Place butter in 1-1/2-quart microproof dish and microcook on high 1 minute. Add onion and mushrooms. Cover and microcook on high 2 minutes. Stir in spinach, eggs, 1/2 cup cheese, stuffing mix, nuts, basil, salt and pepper. Spoon into tomatoes and arrange in circle in 9-inch glass pie plate. Microcook on high 6 minutes, rotating dish after 3 minutes. Sprinkle with remaining 1/4 cup cheese and microcook on high 1 minute. Serves 6.

☐ *Hint:* To defrost spinach quickly, place unopened package on microproof plate and microcook on high 5 minutes.

CUCUMBER BATONS IN DILL SAUCE

- **3 large cucumbers, peeled**
- **1/4 cup butter**
- **1/4 cup dry sherry or dry vermouth**
- **Salt and freshly ground pepper to taste**
- **2 sprigs fresh dill**
- **2 tablespoons all-purpose flour**
- **1 cup heavy cream**
- **1 tablespoon lemon juice**
- **1 egg yolk**
- **3 tablespoons freshly chopped dill**

☐ Cut cucumbers in half and scoop out seeds. Cut each half into 2-by-1/4-inch sticks. Place butter and sherry in 2-quart shallow microproof casserole. Cover and cook on high 2 minutes. Add cucumbers, salt and pepper. Stir well. Place dill sprigs on top, cover and microcook on high 6 minutes, stirring after 3 minutes. Remove cucumbers with slotted spoon and keep warm. Discard dill sprigs. Pour cooking liquid into 1-cup glass measure. Remove 2 tablespoons cooking liquid and place in small bowl. Add flour and beat with whisk to make smooth paste. Stir back into cooking liquid. Add cream, lemon juice, egg yolk and chopped dill. Stir until blended. Microcook on high 3 minutes, stirring at half time. Return cucumbers to casserole, pour sauce over and stir. Cover, microcook on medium 4 minutes, stirring after 2 minutes. Serves 6. ■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking time will be necessary



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QUICK COOK

Icy fruit delights frame a peppery-hot Oriental meal



Sara Foster, my catering chef and a very talented, inventive young woman, created shrimp Chinoise, which has become one of our most popular summer salads. Sara always uses very large shrimp in this salad. She cooks the shrimp unpeeled, cools them, then peels off the shells very carefully so that the tail is left intact. Each vegetable is prepared and kept separate until the salad is tossed with the unusual garlicky sesame dressing. Along with the shrimp salad I suggest serving Japanese-inspired, cold buckwheat noodles in a piquant chili oil-vinegar dressing.

Begin the meal with a frozen pineapple daiquiri. If you prefer, you can omit the rum. The drink is quite thick, so I like to serve it in a stemmed goblet with a small silver teaspoon.

For dessert, serve iced watermelon in thick slices or wedges. When choosing watermelon, look for half of a melon that has a rich, sweet fragrance and bright red color. Serves 6. —MARTHA STEWART

Frozen Pineapple Daiquiri

- 1/2 cup unsweetened pineapple juice
- 1 ounce light rum
- Juice of 1/2 lime
- 1 tablespoon coconut cream
- 6 ice cubes
- Small piece of fresh pineapple

1. Put all ingredients in blender. Blend until ice is finely crushed.
2. Serve in iced goblet.

Shrimp Chinoise

- 2 pounds jumbo shrimps, unpeeled
- 1/2 pound snow peas, strings removed
- 1/2 pound carrots, peeled and cut diagonally into 2-inch pieces
- 1/2 head cauliflower, cut into flowerets
- 1/4 pound shitake mushrooms, cleaned and sliced
- 1 cup bok choy cabbage, cut into 1-1/2-inch pieces
- 3 red peppers, seeded and cut into thin strips

Dressing:

- 2 tablespoons Japanese rice vinegar
- 1 tablespoon cider vinegar
- 1 tablespoon chili oil
- 2 tablespoons soy sauce
- 1/2 cup sesame oil
- 1 cup vegetable oil
- 2 cloves garlic, finely minced
- Juice of 1 lemon or orange
- 1 teaspoon Dijon mustard
- 1 tablespoon honey
- 1/4 cup toasted sesame seeds (toast in hot pan)

1. Drop shrimp in large kettle of rapidly boiling salted water and cook for 3 to 4 minutes, or until shrimp turn pink. Drain and run them under cold water to cool. Peel shrimp, leaving tails attached if possible. Refrigerate.
2. In separate pots of boiling water blanch snow peas for 30 seconds, the carrots 3 minutes, the cauliflower 4 minutes and the broccoli 4 minutes. Remove vegetables with slotted spoon or Chinese strainer and put them in ice water to stop cooking. Drain and set aside. The vegetables should still be crunchy.
3. Combine all ingredients for dressing in small mixing bowl.
4. In large bowl combine cooked shrimps, cooked vegetables, mushrooms, cabbage and red peppers. Pour on dressing, toss well and refrigerate for at least 1 hour. Serve cold.

Cold Buckwheat Noodles

- 1 pound buckwheat noodles
- 2 tablespoons sesame oil
- 3 tablespoons thinly sliced scallions
- 2 tablespoons peanut oil
- 1 tablespoon hot chili oil
- 3-1/2 tablespoons Chinese black vinegar or balsamic vinegar
- 1 tablespoon sugar
- Salt to taste

1. Cook noodles in large pot of boiling, lightly salted water until tender, about 10 minutes. Drain and rinse under cold running water. Drain well and toss with sesame oil. Set aside.
2. In mixing bowl combine scallions, peanut oil, chili oil, soy sauce, vinegar and sugar. Pour over noodles and toss well. Taste for seasoning. Let stand for 1 hour before serving to allow flavors to blend.

Iced Watermelon

- 1/2 large, ripe watermelon
- Coarse salt
- 2 limes, cut into wedges

1. Keep watermelon well refrigerated or on ice until serving time.
2. Cut watermelon into slices or wedges with sharp knife. I like to serve it on dessert plates with small forks and fruit knives, accompanied by coarse salt and wedges of lime.■

U.S. Gov't Report

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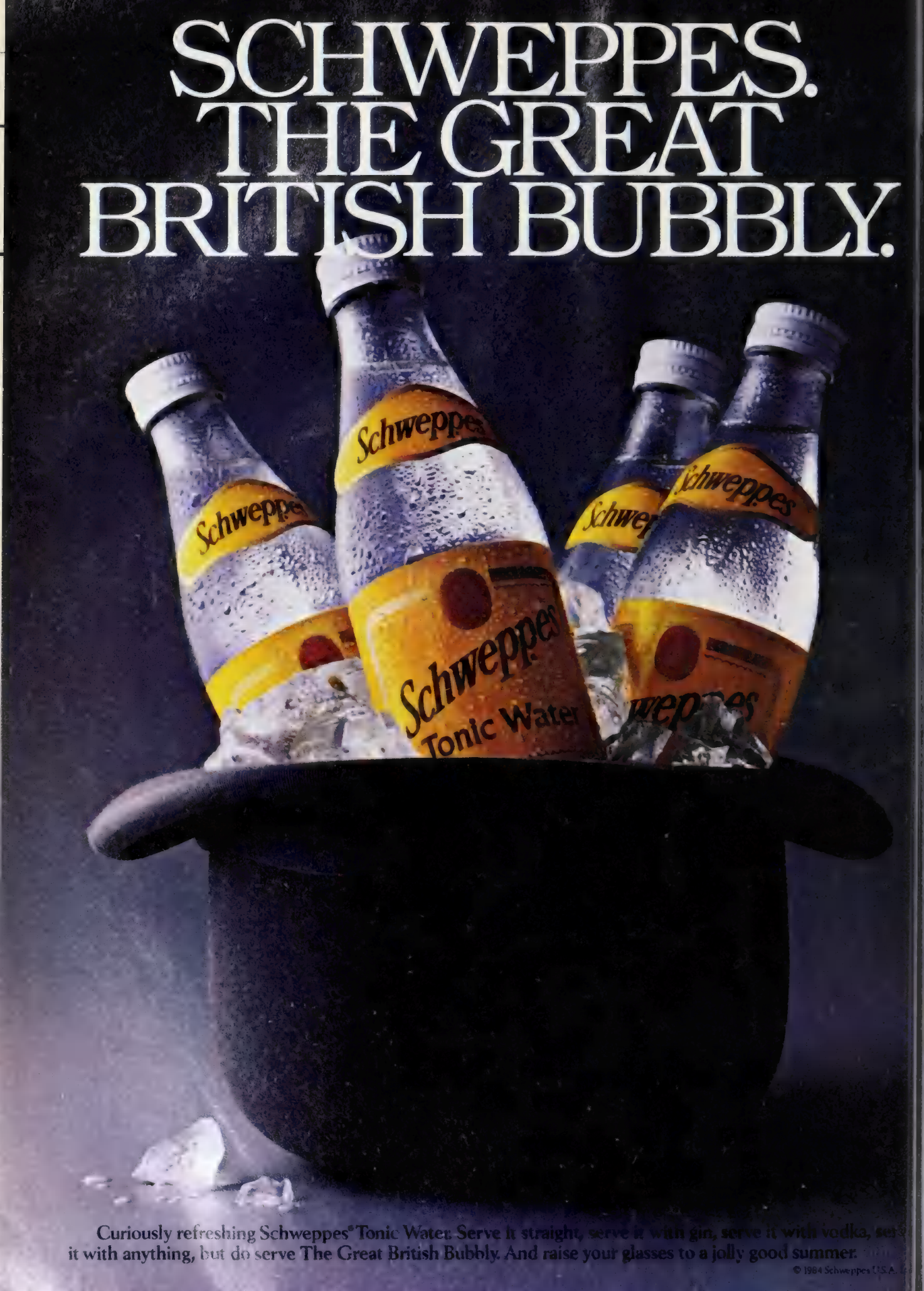
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COOK'S BOOKSHELF



When the tastes change with every bite . . . that's Louisiana cooking"

Rooted in French cookery, nourished by the cuisines of Spain, Italy, India and Africa, Cajun-Creole fare is Louisiana's gift to American regional food. Three new books celebrate the flavors that made New Orleans famous. *Chef Paul Prudhomme's Louisiana Kitchen* (Morrow, $20) has the time-honored standards—gumbo, jambalaya, blackened redfish, dirty rice—as well as innovations like Cajun popcorn (batter-dipped, deep-fried crawfish). *The Commander's Palace New Orleans Cookbook* by Ella and Dick Brennan (Clarkson N. Potter, $18) features "Haute Creole," a lighter style geared to contemporary tastes. *Great Chefs of New Orleans II* (Avon, $10) explores the full variety of that city's culinary delights, including recipes by lesser-known Italian, German and Chinese chefs. —ANN ELLIS

Crawfish Beignets

- 1 cup flour
- 1 teaspoon baking powder
- 1 cup water
- 1 teaspoon garlic, chopped
- 1 pimiento, chopped
- 3 green onions, chopped
- 4 drops Tabasco sauce
- Pinch of salt
- 8 ounces cooked crayfish tails, roughly chopped (cooked shrimp may be substituted)

☐ In bowl, mix ingredients in order listed. Cover bowl with damp towel and set aside for 30 minutes.

☐ Drop by spoonfuls into 325° oil and fry until golden brown, about 7 to 8 minutes. Drain and serve hot with a lemon wedge. Makes 28 beignets. Serves 4 to 6.

FROM *GREAT CHEFS OF NEW ORLEANS II*, COPYRIGHT© 1984 BY TELE-RECORD PRODUCTIONS, LTD., AND WYES-TV BY PERMISSION OF AVON BOOKS

Louisiana Roast Beef

- 1/4 cup very finely chopped onions
- 1/4 cup very finely chopped celery
- 1/4 cup very finely chopped green bell peppers
- 2 tablespoons unsalted butter or margarine, melted, or vegetable oil
- 1 teaspoon salt
- 1 teaspoon white pepper
- 3/4 teaspoon black pepper
- 3/4 teaspoon minced garlic
- 1/2 teaspoon dry mustard
- 1/2 teaspoon ground red pepper (preferably cayenne)
- 1 boneless sirloin roast 3-1/2 to 4 pounds, top round roast, or any good beef roast with layer of fat on top

☐ In small bowl combine onions, celery, bell peppers, butter and seasonings, mixing well.

☐ Place roast in large roasting pan, fat side up. With large knife make 6 to 12 deep slits in meat (to form pockets) down to a depth of about 1/2 inch from bottom; do not cut all the way through. Fill pockets to their depths with vegetable mixture, reserving about 1 tablespoon of vegetables to rub over top of roast. Bake uncovered at 300° until meat thermometer reads 160° for medium doneness, about 3 hours. (For rarer roast, cook until thermometer reads 140°.) Serve immediately, topped with some pan drippings if you like. Serves 6 to 8.

FROM *CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN*, PUBLISHED BY WILLIAM MORROW & CO. COPYRIGHT© 1984 BY PAUL PRUDHOMME

Shrimp Mousse

- 1 pound shrimp
- 3 cups water
- 1-1/2 tablespoons (envelopes) gelatin
- 1/4 cup dry white wine
- 1/4 cup dry sherry
- 1 teaspoon salt
- 2 tablespoons finely chopped tarragon
- 1/2 cup homemade mayonnaise (preferably homemade)
- 1/2 cup heavy cream, whipped
- Garnish: cooked shrimp, chopped tarragon or dill

☐ Peel and devein shrimp and set aside. Put shells in saucepan with water and boil until liquid is reduced to 2 cups. Strain this shrimp stock and in it cook shrimp until just tender, from 3 to 5 minutes, depending on size. Remove and reserve shrimp and continue to cook stock until reduced to 1-1/4 cups.

☐ Soften gelatin in white wine and sherry for 3 minutes; add hot shrimp stock and stir over low heat until gelatin is dissolved and stock is clear. Pour into processor or blender, add shrimp and process to smooth puree.

☐ Chill until cool. Add salt, tarragon and mix well. Fold in mayonnaise, then whipped cream. Correct seasoning. Spoon into lightly oiled 4-cup mold; chill overnight.

☐ *To unmold:* Run silver knife around inside edge of mold and invert mold onto chilled serving platter. Wrap mold in a towel wrung out in hot water until mousse slips out of mold. Serves 6 to 8.■

FROM *THE COMMANDER'S PALACE NEW ORLEANS COOKBOOK* BY ELLA AND DICK BRENNAN. REPRINTED BY PERMISSION OF CLARKSON N. POTTER, INC. COPYRIGHT© 1984 BY THE COMMANDER'S PALACE, INC.

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SPA FOOD TASTE SENSATIONS

Continued from page 95

MUESLI

- 2/3 cup rolled oats (old-fashioned variety)
- 8 California dates (you can substitute figs, apricots or prunes)
- 1/4 teaspoon ground cinnamon
- 2/3 cup water
- 1/2 medium-size apple, with skin
- 1 banana sliced
- 1 cup plain, low-fat yogurt
- 8 almonds or hazelnuts, freshly chopped

☐ Combine oats, dates, cinnamon; cover with water and soak overnight.

☐ Before serving, grate apple and stir into oat mixture. Divide in 4 portions; garnish each with banana slices. Top with 1/4 cup yogurt sprinkled with nuts. Serves 4.

TOMATO WITH TABBOULEH

- 1/2 cup bulgur wheat (medium-size grain)
- 1-1/4 cups water
- 3/4 cup parsley, finely chopped
- 1/2 cup scallions, finely chopped
- 1 tomato, peeled and finely chopped
- 6 radishes, finely chopped
- 1 tablespoon fresh mint leaves, finely chopped
- 3 tablespoons fresh lemon juice
- 3 tablespoons olive oil
- 1 teaspoon garlic, minced
- Cayenne pepper
- Fresh red peppers and a ruffle of yellow beets (uncooked)

☐ Soak bulgur wheat in water up to 4 hours; it should be slightly crunchy. Strain and press out excess water.

☐ With fork gradually fold in parsley, scallions, tomato, radishes and mint leaves. Add lemon juice, olive oil, garlic and a dash of cayenne pepper. Mix well; fold several times with spatula. Spoon into hollowed tomato. Serve on a lettuce leave, and garnish with red pepper and beets.

TECATE BREAD WITH SESAME SEEDS

- 1/2 ounce dry active yeast (2 packets)
- 4 cups lukewarm water
- 1/4 cup corn oil
- 1/4 cup honey
- 10 to 10-1/2 cups whole wheat flour
- 1 heaping cup miller's bran, unprocessed
- 1 teaspoon sea salt

☐ Place yeast in large bowl. To dissolve, gradually add lukewarm water. Stir in oil and honey. Add flour, bran and salt. Blend together with your hands. Knead until dough is no longer sticky. It should feel tough and elastic. Lightly coat bread dough with oil, top and bottom. Place in bowl and cover with tea towel—not touching dough. Let rise in warm, draft-free area until doubled in size (about 1 to 2 hours).

☐ Punch dough down. Placing on lightly greased bowl, knead about 1 minute. Divide into 3 equal parts, and throw against board 3 times.

☐ Generously oil three 8-1/2-by-4-1/4-by-2-1/2-inch loaf pans; line bottoms with wax or parchment paper. With a little oil on your hands, shape dough into loaf shapes; place into pans, pressing gently. Run knife tip down center of each loaf. Cover again and let sit 30 minutes. Preheat oven to 350°. Bake 1-1/4 hours. Wrap in towels and plastic bags until cool. You can vary it by adding 2 cups of sesame seeds to dough, leaving a couple of handfuls to sprinkle on top; after last kneading, press them gently on top. Makes 3 loaves.

CHICKEN WITH SHITAKE MUSHROOMS

- 4 chicken breasts, halved, skinned, boned and trimmed of fat
- 1 tablespoon fresh ginger, minced
- 1 tablespoon soy sauce (low sodium)
- 2 tablespoons sesame or safflower oil
- 4 teaspoons garlic, minced
- 1 cup scallions (including green part)
- 1 cup chicken broth, heated
- 1 tablespoon arrowroot (dissolved in 1 or 2 tablespoons water)
- 1 teaspoon lemon zest
- 1 cup sliced mushrooms (if shitakes aren't available substitute other kinds of mushrooms)

☐ Marinate chicken breast in ginger and mild soy sauce for 1 hour. Cut chicken into 2-inch strips.

☐ In heavy skillet quickly heat 1 tablespoon oil and 2 teaspoons garlic. Stir in chicken strips. Cover and set aside.

☐ Use a wok to stir-fry mushrooms and scallions; mix together garlic and oil and stir fry with vegetables. Add chicken and chicken broth; sprinkle with remaining soy and add dissolved arrowroot when broth boils. Serve when sauce has thickened. Before serving sprinkle zest on top. Serves 4.

FISH WRAPPED IN SPINACH

- 4 large outer leaves of spinach, stems removed
- 1 tablespoon sesame oil
- 4 sea bass, cabrilla or other lean firm fish fillets lightly dusted with unbleached flour
- 4 fresh basil leaves (dill, thyme or tarragon could be substituted)
- 1 tablespoon fresh lemon juice
- 1/4 cup plain low-fat yogurt
- 1 tablespoon horseradish (add a little at a time to yogurt and test for taste)

☐ Preheat oven to 350°.

☐ Dust fish fillets with flour. Heat oil in heavy skillet. Quickly sauté for 1 minute on each side. Place each fillet

(Continued on page 110)

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SPA FOOD TASTE SENSATIONS

Continued from page 108

on spinach leaf. Set herbs on each fillet; sprinkle with lemon juice and wrap fillet tightly with spinach leaf. Transfer fillets to lightly oiled baking dish just large enough to accommodate them. Cover. Bake 15 to 20 minutes, depending on thickness of fish. Mix yogurt and horseradish. When fish is done place on warm dish; cover with sauce. Garnish with lemon wedges. Serves 4.

APPLE-LIME COOLER

- 3 cups unfiltered apple juice
- Juice of 2 small limes
- 1 cup crushed ice
- 2 cups soda water

☐ Put in blender till smooth. Garnish with lime slices paper thin. Serves 4.

PINEAPPLE COOLER

- 1-1/2 cups fresh pineapple
- 1 cup apple juice (unfiltered)
- 1 cup crushed ice

☐ Garnish with pineapple slices and mint sprigs. Mix all ingredients in blender till smooth. Pour into 4-ounce glasses. Serves 4.

SANGRIA SOLEIL

- 1-1/2 cups cranberry juice
- 2 tablespoons fresh lime juice
- 2 cups soda water
- 3 tablespoons fructose
- 2 cups rosé wine (if desired this can be made without wine; just increase juice and soda)
- 4 orange slices

☐ Combine all ingredients in pitcher. Pour over ice in 4 tall glasses. Garnish with orange slices. Serves 4.

ORANGE-MELON FRAPPÉ

- 1-1/2 cups fresh orange juice
- 1-1/2 cups melon
- 1/4 teaspoon fructose
- 1 cup crushed ice
- Orange slices

☐ Mix all ingredients in blender till smooth. Pour into four 4-ounce glasses. Garnish with orange slices and serve. Serves 4.

BLUEBERRY-PINEAPPLE FRAPPÉ

- 1 cup blueberries (fresh or sugarless frozen)
- 1 cup pineapple
- Coconut juice
- 1 cup crushed ice
- Pineapple wedges or sprigs of mint

☐ Mix ingredients in blender till smooth. Pour into 4-ounce glasses. Garnish and serve. Serves 4.

BUTTERNUT SQUASH FLAN

- 1-1/4 cups butternut squash pulp (fresh or canned)
- 1/4 teaspoon ground cloves
- 1/4 teaspoon ground cinnamon
- 3 tablespoons honey
- 1-1/2 cups low fat milk
- 2 eggs at room temperature
- 2 egg whites at room temperature
- Kiwi fruit slices

☐ Preheat oven to 350°.

☐ In food processor process squash cloves, cinnamon and honey till smooth.

☐ Scald milk. In bowl, beat eggs and egg whites till frothy. Slowly add milk to egg mixture, whisking well. Add egg mixture to squash mixture in processor combine well.

☐ Pour into four 3/4-cup or 1-cup dishes or 1 large dish. Bake in *bain-marie* (pan of water) about 1 hour, till toothpick comes out clean.

☐ Remove from oven. Place custard on rack. Place plastic wrap or wax paper over top to keep custard moist while cooking. Garnish with slices of kiwi. May be served room temperature or cool. Makes 8 small portions or 4 large portions.■



WRIGHT REMEMBERED

Continued from page 30

and the applause had subsided, the former apprentices each stood to recall their mentor: the first meeting, his impact on their lives and careers, their response to news of his death in 1959. Some, like Connecticut architect Allen Gelbin, rose to heights of eloquence sweetened by the wine and the sentiment of the occasion: "He showed us that life could be other than it is." Others like architect Morton Delson, Taliesin's East Coast representative, were transported vividly back in time. He saw himself flying west, a gangling 19-year-old carrying a giant four-foot T-square and trying not to look awkward. "Those were marvelous days," he said. Ms. Kassler heartily agreed, though at first she was much too moved, she said, to speak.

Mr. Gelbin remembered being a student at Carnegie Tech (now Carnegie-Mellon University) when Mr. Wright came to lecture: "Hearing him speak—that was the moment that changed my life in architecture." Mr. Gelbin said that he and three others quit school and joined the fellowship.

Nils Schweitzer, a Florida architect, talked about Mr. Wright's conciseness and brevity. In response to a long, impassioned application to the fellowship was a letter that said only, "Come ahead." He arrived at Taliesin and was immediately put to work scrubbing, then waxing, the library floor. In the midst of his task he saw the characteristic cloak and cane beside him. He stood to greet Mr. Wright, who looked at his handiwork, nodded when told his name and said simply, "You'll do."

Alfred Bush, an architectural engineer, remembered being a 16-year-old apprentice who spent his first summer pushing a plow, canning 1,000 quarts of beans and cutting up enough cabbages to make two barrels of sauerkraut—"which we ate all winter."

Another engineer, Donald Thompson, remembered what he felt when he saw Mr. Wright's drawings: "Every line counted; every surface counted. I became aware of meaningful architecture for the very first time."

Some 400 apprentices have passed through Taliesins East and West since the fellowship was established, plus guests from other fields who were invited to be part of the creative surge surrounding the architect. Pianist Lory Wallfisch told the reunion that she and her husband, violist Ernst Wallfisch, had spent a summer with the fellowship soon after emigrating to the United States in the late 1940s. "Mr. Wright saw music, architecture, sculpture, poetry—all the arts, in fact—forming one beautiful whole," she declared.

Vern Knutson was the only one at the reunion who had been an apprentice when he learned of Mr. Wright's death. "I couldn't believe it," he said. "It was like the end of everything. He had been the center of my life."

Said Mr. Delson, picking up the theme: "He will never leave me." But it was Mr. Tafel who summed up the emotions expressed at the reunion and put them in perspective: "We were blessed."■ —MERVYN KAUFMAN

For a description of how three families have experienced Wright-designed houses, see Living Wright, pages 70 to 73.

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ULTRA LIGHTS

STYLISH BEDROOM

Continued from page 47

design is subtle, like chalk stripes—with a lacelike cotton looped fringe trimming. A sunburst treatment on the inside of the tester is even prettier.

What about the rest of the bed?
The headboard is Venetian, sort of 18th century, but upholstered—for comfort. Bedskirt and headboard match. The bed is reminiscent of one I saw and loved at Haseley Court, Nancy Lancaster's home in England.

Let's talk about accessories.
Well, I hate the word accessories. They're objects, things you like, things you love to live with, things that are important to you. I always like a room to look as though it's been accumulated over a period of years. And I think that's what's nice about English houses: So many generations have lived in them. And the person who might have this particular room in America might have inherited a lot of these things. They're just the sort of things people love living with.

Why are they important to a room?
Because they are things that mean something to you—presents you've been given, family things that have come down over the years. This room is sort of a scrapbook of a woman's life. This is her bedroom, the most personal part of a house you can be in.

If this were a real room, would all these items be the client's, or would you contribute some?
It depends. Some clients have nothing to bring to the job; you have to find things for them. The best client is the one who *has* all these things, preferably hiding in the attic, and then you go up there and bring down all these treasures. They are what makes a house look personal.

What governs the placement of wall objects?
Every elevation should not only be pleasing, but also balance out the opposite elevation. In other words, if you're looking at the window wall, the opposite wall should balance out—you need the same height. And by using plates and brackets, sashes and bows to balance the four walls, you get a nice, even feeling all around the room.

In other words, it's a look you can't skimp on—is that what you mean?
You've got to do this the right way or not do it at all. The thing is, you *can* do this—and people *have* done this—on very little money because you can go to second-hand shops and buy wonderful things. You don't have to have great quality; you don't need great quality in a room like this. Yes, you need *some* quality to give it the "oomph" that this room has—and this room is full of quality pieces—but you can cheat a great deal with a look like this. It's the *style* you must get right.

Speaking of style, one of the most spectacular things in this room is the curtain treatment.
The curtains *are* very elaborate. They are lined with a black fabric, then heavily interlined with blanket fabric that is almost one quarter inch thick, and they're lined on the back side with a small fancy print that's a pleasure to see when you draw the curtains. Or when you're outside you look through and see the pretty colored lining.

How would you describe the extraordinary valances and detail work?
The valance boards are D-shaped, and they not only rise *up* in the air and curve, but they also arch *out*—they're three-dimensional in every way. The border fabric has been reversed on the top to make a crown. The beauty of it is that by using the border and then having the rope between that and the shirred valances, and having these sort of long jabots on the end, you get this wonderful feeling of architecture, which is very important.

One detail that's so interesting is the scalloped borders, which are pinked around the edges.
I *love* that. The pinking creates a soft look, and also a very simple, casual look. I think that's the whole point. If you were to have sewn that down and done a reversed scallop the way the edge of the chair is done, where you *need* firmness, then you would have had curtains with stiff edging. This is a very *soft* look, like a feathered edge, and a very luxurious one.

Is there a way to figure the proper length for this kind of curtain?
These are four inches on the floor; for most clients I do them two inches on the floor. But most Americans are used to having curtains that graze the floor or are an inch or two *off* the floor—it looks as though they've just had a flood, and it drives me crazy. A lot of people don't *understand* curtains—don't realize they *become* the architecture of a room. These have little café-style curtains behind them that keep passersby from looking in, but you still get the light from above.

How did you do the borders on the skirts of the chair and sofa?
You're looking at simple decorative edges. They were turned in and sewn

(Continued on page 114)



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STYLISH BEDROOM

Continued from page 113

because they wouldn't last very long if they came unfrayed from being hit with a vacuum cleaner all the time.

What is the history of the screen?
It's French 18th-century canvas, and I found it about 12 years ago. What you see is the reverse side of the screen; the other side was too busy. A screen is always nice in a bedroom because it creates an area where you can go back and change. What it does in that corner is stop the eye from going on and also creates a cozier corner.

And the bureau/bookcase?
It's 18th-century Queen Anne black lacquer. It works as a dresser on the bottom, and on the top as a desk. Behind the doors is storage, or a display area. This particular one has display.

You have wonderful painted chairs.
I'm crazy about peeling paint. It has a sense of history, a patina, a mystery. And the fact that it's peeling—what John Fowler called "pleasing decay"—is what makes a room look as though it's been lived in and is comfortable and loved. The piece at the dressing table is an 18th-century Adam chair, painted and decorated.

Why did you pick this carpet?
The whole idea of that small pattern is sort of 19th century, the idea of something that recedes. The point of using pattern on pattern on pattern, which I love doing, is to use patterns that relate to one another, as in nature.

What happens in a situation like this is that you have a large pattern, the flowers of the blue and white fabric; you have the ribbon pattern, which is scaled down from that; you have the little dots, which complement the background; those little dots are repeated in the rug with a sort of diamond design. Little by little, all these patterns sort of play.

You have to be *aware* of what you're doing when you're doing pattern on pattern. You have to look at it the way an artist paints a picture. You have to think of the composition. And the most important thing when you're doing a room—and I always like to decorate a room the way an artist paints a picture—is to do a dab at a time. A room like this can be *decorated* in six months, but it shouldn't look that way. It should appear to have "happened"—what I call the undecorated look.

It seems your whole look is much greater than the sum of its parts.
That's the intent. And sometimes clients want to stop at a certain point—they say they've had enough or that's how they want it to look. They don't realize you have to go that step further to make it look cozy the way this room does. A client walked in here and said, "I can see why my room needs more things." And I said, "Exactly—you have *not* completed the look." It's like commissioning an artist to paint a picture and saying "stop, I'll take it" when he's three quarters of the way through. You have to let the artist complete his vision. This is why I love to do decorator show houses. No one is saying "I don't like that color; my husband won't like that canopy bed." The fact is, men who say they won't sleep in these beds just don't want their friends to know how much they *do* like them.

How important is lighting?
Very. I believe in *pools* of light in a room, lamplight. And I don't mind uplights that throw shadows and light up onto the ceiling, because if you can't put a lamp in a particular corner an uplight creates the same effect of light on the ceiling so that you get that pool of light up and down. But the point of lighting is that it be suitable and sufficient and that it be *even* throughout the room. It has to be very well thought out. This room has light wherever you'd sit—you can be comfortable and able to read. The room lights on one master switch except for the two bedside lamps, because you want to be able to turn those off and on independently.

How long did it take to put this room together?
It took a lot of thinking. I started three months before the show, and for two weeks before it was installed I couldn't sleep. It took the painter two weeks to do the walls. It was overwhelming for him and for me. I could see the room finished, but to convey the message of what I wanted was impossible. And at times I thought it was too dark, too light. I'm just like a client. I'm just like everybody else. And so I was tortured by this whole thing. But seeing it all come together was so exciting. It's like working with a client—you have to oversee every detail. And this room has much detail. If you're going to do a room where you use the best of the past and the best of today, you have to get it right. There's no date on this room because there's nothing faddish in it. Everything is forever. It's timeless decorating.■ —LOIS PERSCHETZ

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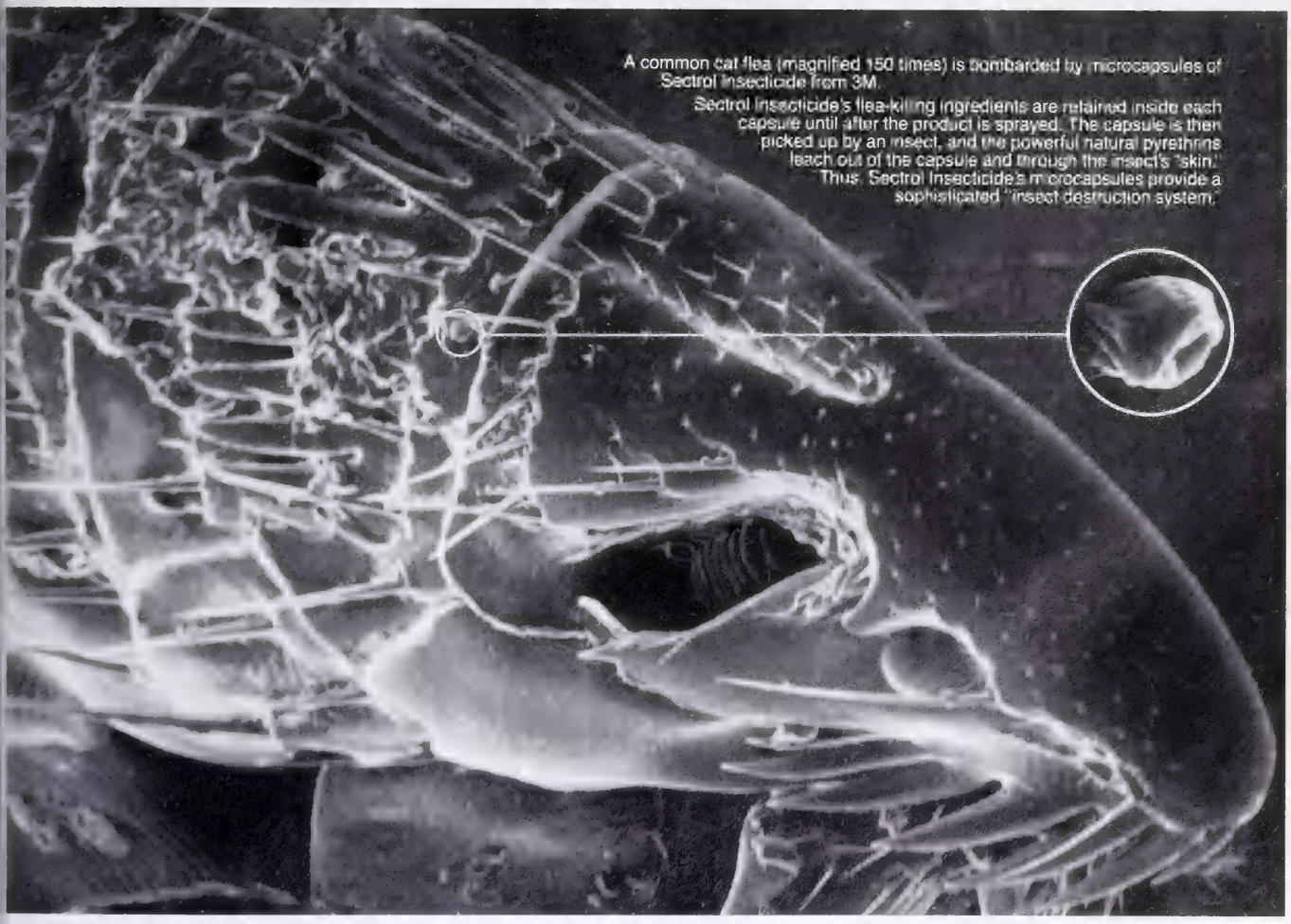
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SF/H 2

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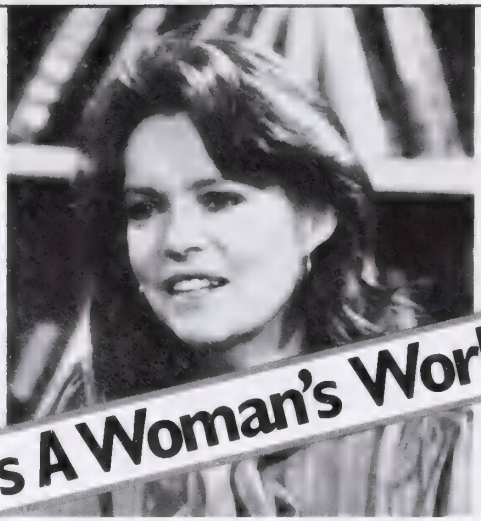
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GARDEN GUIDE

AUGUST

Butterflies are free, but you can lure them to your garden with their favorite flowers



By KEN DRUSE

The last thing anyone would want to do to a summertime garden is attract insects—with one exception: butterflies. August is butterfly month in my garden. These colorful and elegant visitors swoop down from the sky to sample nectar from the plants they love. I've included some special plants to bring these most welcome guests.

Orange seems to be their favorite color. An art-school friend of mine once made a "living" painting by spreading a fluorescent orange tarpaulin in a field. Within minutes, it was covered with butterflies. I've even seen these creatures light on a person wearing a bright orange T-shirt. Magenta also is favored along with most bright colors.

Fragrance also attracts butterflies, and the same plants that smell wonderful to us are cherished by these winged beauties. Horticulturists know of these attractants for they have named two plants especially for their allure: butterfly weed and butterfly bush. Butterfly weed, Asclepias tuberosa, is an American native of the meadows. A member of the milkweed family, it blooms in midsummer with brilliant orange flowers. Butterfly bush, Buddleia species and cultivars, is an intensely perfumed late-summer bloomer. Its long arching spires are almost never seen without an accompanying butterfly or two. The smell resembles cherries and talcum powder—not unlike heliotrope. Varieties are available in many colors from pink or white to magenta or deep indigo. Their aromatic quality and appearance has suggested another common name: summer lilac.

I'd grow butterfly weed and butterfly bush even if they didn't draw butterflies, but this bonus makes them irresistible. Keep fragrance and color in mind and you can collect plants to create a special butterfly corner in your garden. Fortunately, the plants that entice the adult butterflies are generally not the ones that bring their less-welcome larval progenitors. Experiment with any fragrant, colorful and nectar-rich flowering plants, even annuals such as zinnias.■

Plants That Attract Butterflies

Achellea millefolium, common yarrow
Asclepias syriaca, milkweed
A. tuberosa, butterfly weed
Aster novae-angliae, New England aster
Buddleia species and cultivars, butterfly bush
Campsis species and cultivars, trumpet vine
Ceanothus americanus, New Jersey tea
C. sanguineus, wild lilac
Centaurea species, mountain bluets, perennial cornflowers
Chrysanthemum leucanthemum, daisy
Cirsium arvense, Canada thistle
Daucus corota, Queen Anne's lace
Eupatorium maculatum, Joe-pye weed
Hemerocalis fulva, tawney daylily
Lavendula officinalis, lavender
Lonicera species, honeysuckle
Lythrum salicaria, purple loosestrife
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Solidago species, goldenrod
Spiraea latifolia, meadowsweet

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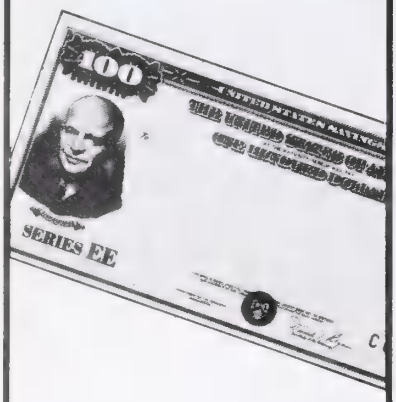
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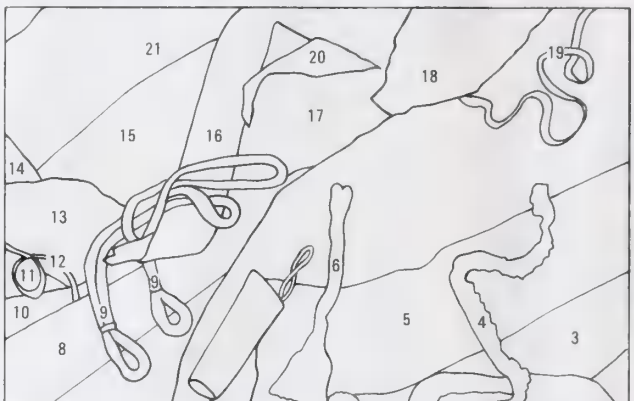
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Borders and Trims to the Rescue!

Sources for materials shown on pages 74 to 77

●*Page 74:* **Regency style chair** with curved back and classically Empire hoofed leg, light mahogany with contrasting ebony, striped leather seat, caramel and black; **Biedermeier pedestal,** burlwood and black trim; **gray marble classic shaped urn**—KPS Inc. (T), 200 Lexington Ave., NY 10016. **"Chevron Bar" double-weight silk print #17447600,** 18-inch drop repeat, 50 inches wide, melon; **Art Greco #12836 wallpaper; Art Greco #12846 border, blue/terra-cotta**—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **"Baroque border" #5703A**—Schumacher (T), 939 Third Ave., NY 10022.

●*Page 75 (see diagram):* ***1.*** **Braid #5706 C border,** Victorian Collection hand-printed and prepasted, blue and gold—Schumacher (T), 939 Third Ave., NY 10022; ***2.*** **Stock silk loop fringe #FL 202-15,** 2 inches, blue and gold—Scalamandré Wallpaper Inc. (T), 950 Third Ave., NY 10022; ***3.*** **"Chevron Bar" #17446.00** double-weight silk print, melon—Scalamandré; ***4.*** **Rayon stock tassel fringe #FT1044-6,** dark red/beige—Scalamandré; ***5.*** **"Strobel Frieze," #BS71271-4 border** early 19th-c. document—Scalamandré's Historic Charleston Reproduction Collection hand-printed designs; ***6.*** **Stock (2) tassel tieback #2797-1,** red/green/gold/beige Scalamandré; ***7.*** **"Strobel Frieze," #BD81271-2 border** early 19th-c. document—Scalamandré's Historic Charleston Reproduction Collection hand-painted designs; ***8.*** **Original documentation "Charleston Frieze" #BD81268-1** hand-painted design, early 19th-c.—Scalamandré's Historic Charleston Reproduction Collection; ***9.*** **Pair of stock cord tiebacks #T2794-1,** red/green/gold/beige—Scalamandré; ***10.*** **English strié wallpaper,** beige—Cowtan & Tout (T), 979 Third Ave., NY 10022; ***11.*** **"Cabana Stripe" #12714**—Brunschwig & Fils (T), 979 Third Ave., NY 10022; ***12.*** **Passepoil #755** gimp, rose/vert—Clarence House (T), 40 E. 57th St., NY 10022; ***13.*** **"Listo Satin" 4258.01/26,** green—Brunschwig & Fils; ***14.*** **Dotted chintz #907,** rose and white—Cowtan & Tout; ***15.*** **"New Cholet" #42538.02** plaid—Brunschwig & Fils; ***16.*** **"Spiral Border" #5705 C,** Schumacher (T), 939 Third Ave., NY 10022, Janovic Plaza (R), 154 W. 72nd St., NY 10023 and Third Ave. and 67th St., NY 10021 ***17.*** **"Ribbon Swag" #123944 border,** red/teal—Brunschwig & Fils; ***18.*** **"Westbury Ribbons" #61349.01** companion glazed chintz, Brunschwig & Fils; ***19.*** **Stock braid #V618-1,** 1-inch spun rayon/cotton, red/green/gold/beige—Scalamandré; ***20.*** **"Maja Figured Chintz" #6571.01/335,** red—Brunschwig & Fils; ***21*** **"Mignonnette" documentary design #61834.01**—Brunschwig & Fils. **Cotton/linen blend wallcovering #9026-97,** white background/light blue plaid, $30 per yard; **wall border #1400-2; cotton/linen blend undercloth #9024-6,** dark blue background/white plaid, $30 per yard; **cotton overcloth #1513-14,** white background/blue motif, $24; **tablecloth border #112-8** $4.50. *Borders in basket, left to right:* **#1400-2,** $3.75; **13989,** $3.75; **1278-18** $4.50—Pierre Deux (R), 870 Madison Ave., NY 10021. **Handmade clunch lace,** 100 percent cotton: 2½ inches wide, $5 per yard; 1¼–1¼ inches wide, $4 per yard; 1 inch wide, $3 per yard—Cherchez (R), 864 Lexington Ave., NY 10021. **White ceramic pitcher**—John Rosselli (T), 255 E. 72nd St., NY 10021.



●*Page 76:* **"Corde et Crete Border" #1186** red; **"Mignonne" #12664.06 swag border** o screen, celadon; **"Mignonne" #12624.06 pape illusionistic design,** mid-19th-c. France—Brunschwig & Fils (T). **Peach on light peac pinstripe #88019-7**—Scalamandré (T).

●*Page 77 (top):* **"Ann" handkerchief and flora border, "Susan" floral border, Victoria needle point border** designed and produced by Robe Warshaw, 236 E. 83rd St., NY 10028, availabl through Cowtan & Tout (T). *Bottom righ* **"Candy Stripe" #G426 wallpaper,** rose/whit **border #P897,** rose/moss/white; **"Brighto Rock" #F389,** sugar/white for dressing tabl **ruffled border F389,** rose/moss/white; **"Kate F373, runner,** rose/moss/white—Laura Ashley 714 Madison Ave., NY 10022. **Antique Swedis pine mirror,** c. 1880, provincial rococo mirro early 19th c.—Swedish Cottage (R), 1281 Mad son Ave., NY 10128. **Worcester Blind Earl pa tern dish,** c. 1980—Bardith Porcelains (R), 9 Madison, NY 10021. **Crystal with silver l powder and rouge jars**—Cherchez. **Perfume bo tle and silver frame**—Bergdorf Goodman (R Fifth Ave. at 58th St., NY 10019.■

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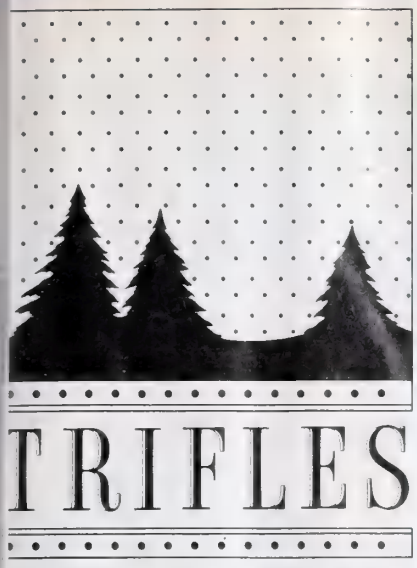
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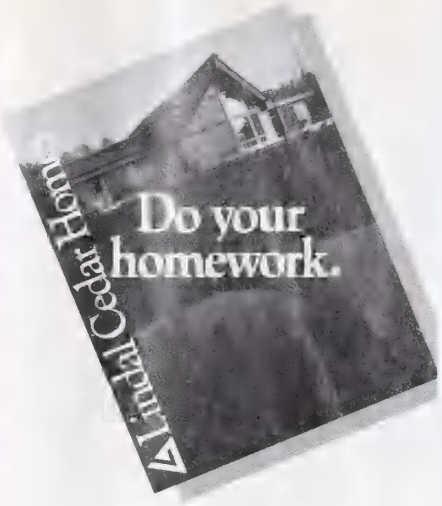


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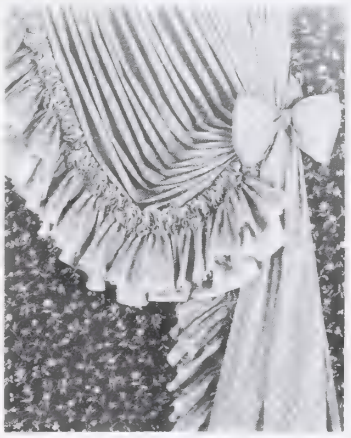
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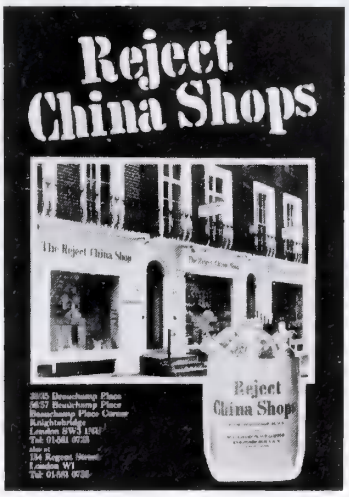


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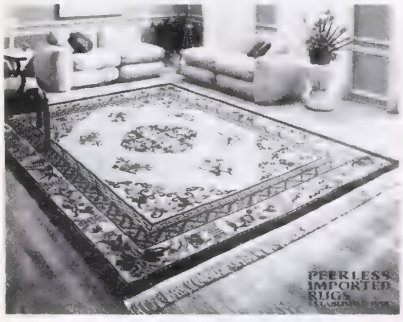


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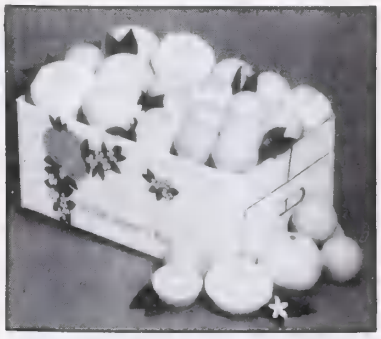


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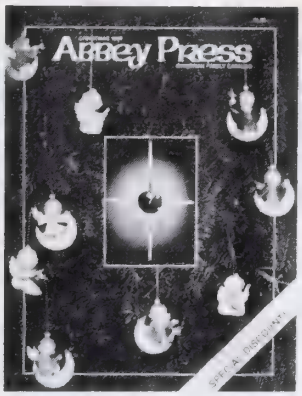


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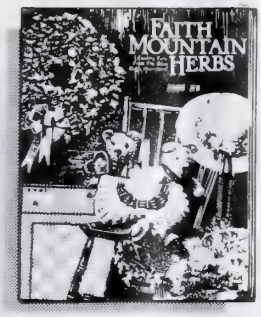
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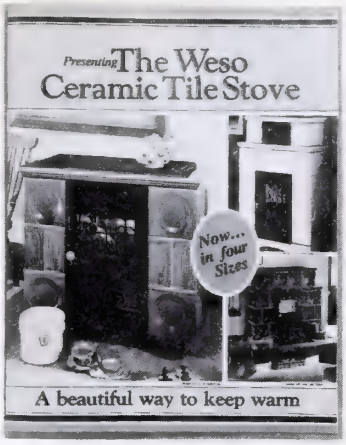


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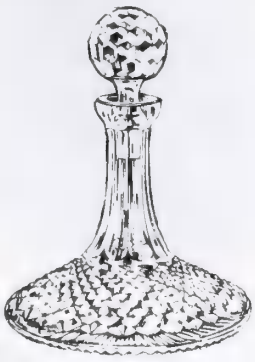


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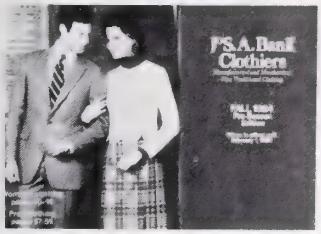
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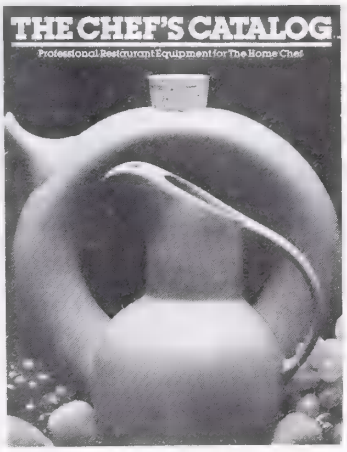
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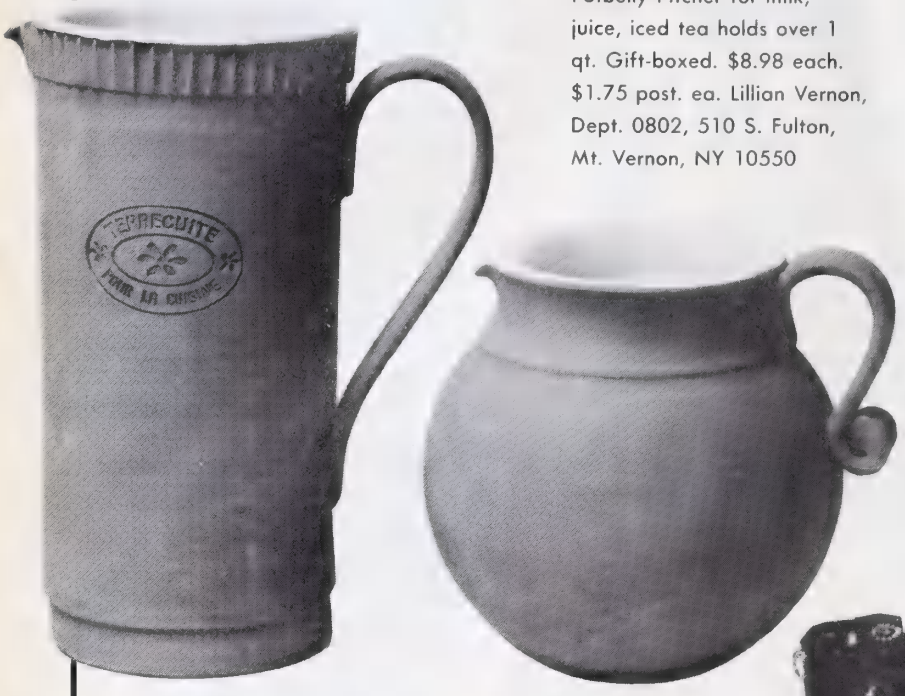
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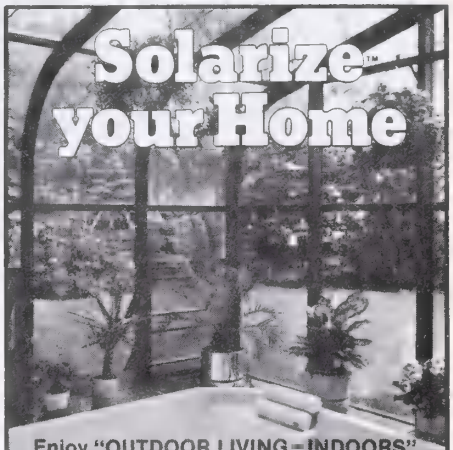
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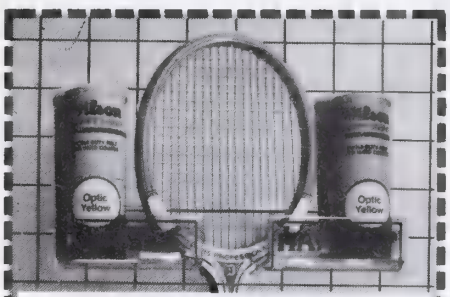
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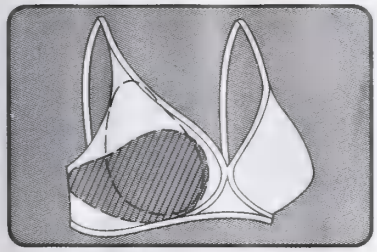
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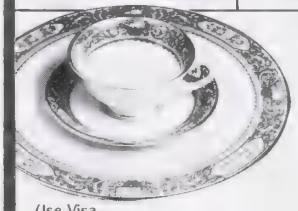
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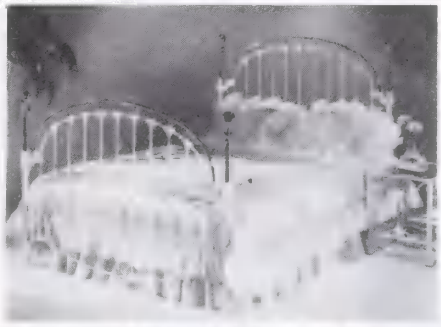
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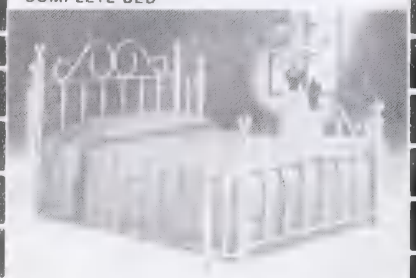
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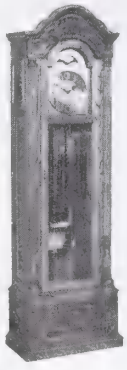
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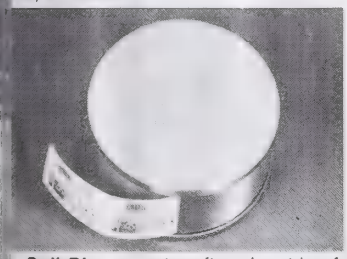
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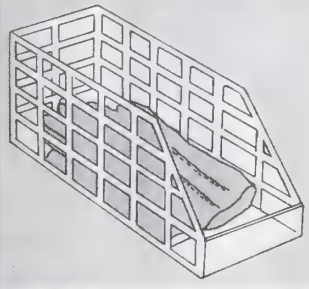


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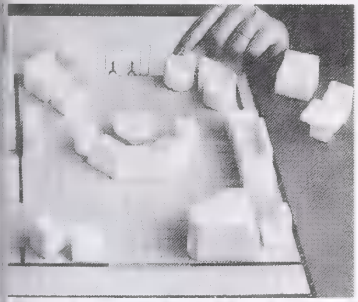
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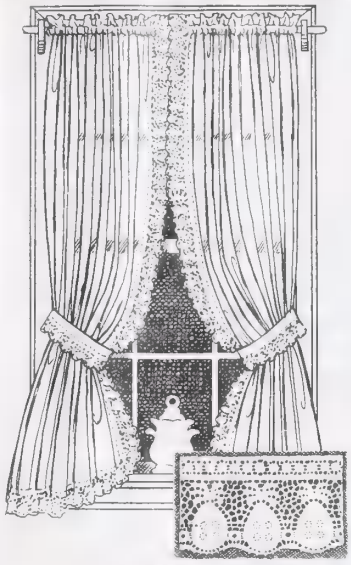


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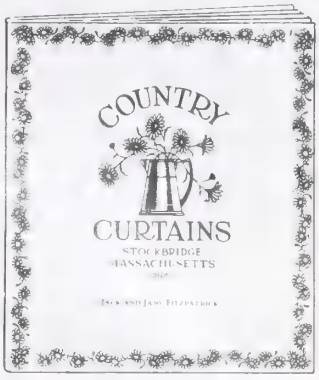
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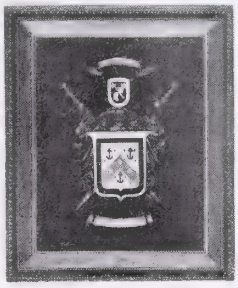
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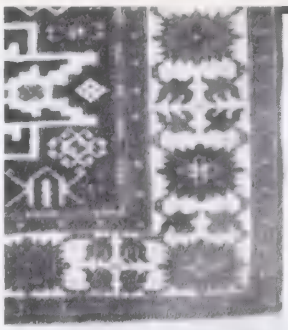
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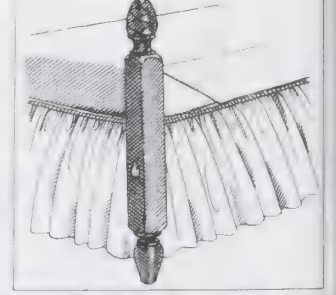
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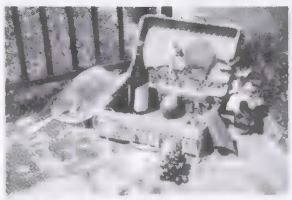
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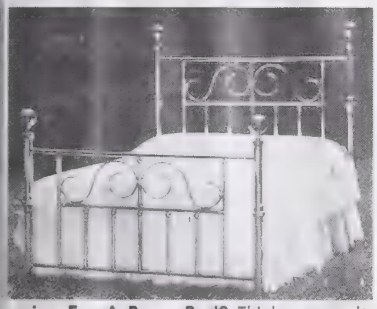


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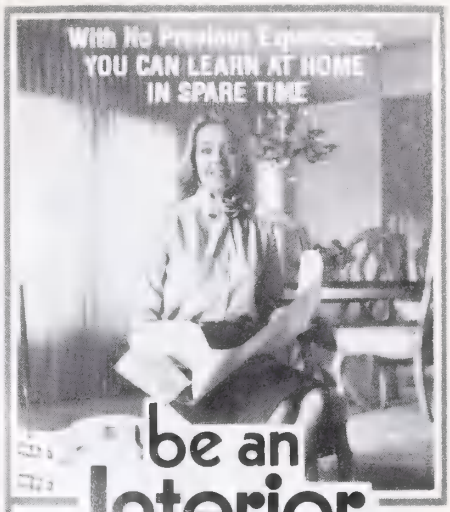
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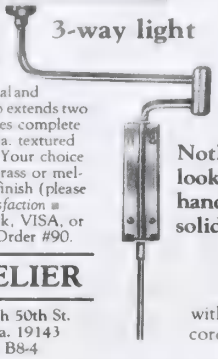
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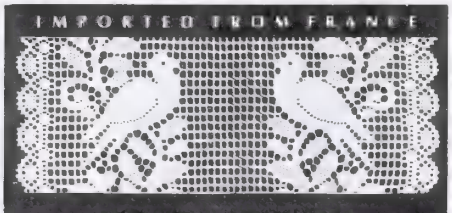


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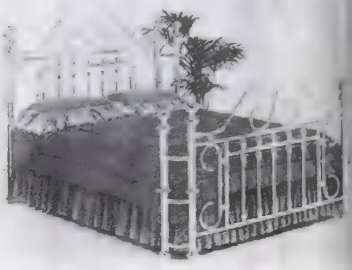
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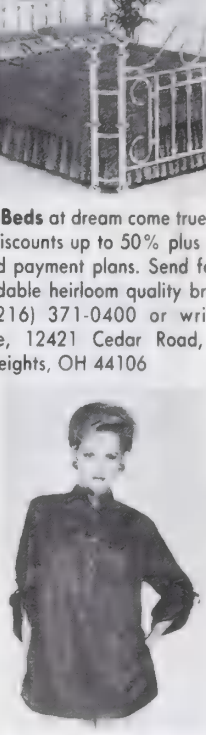
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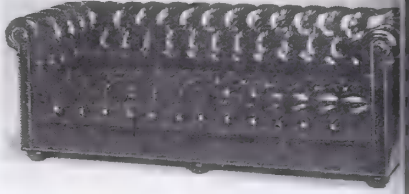
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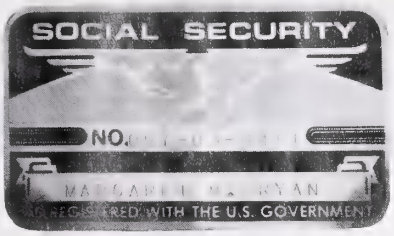
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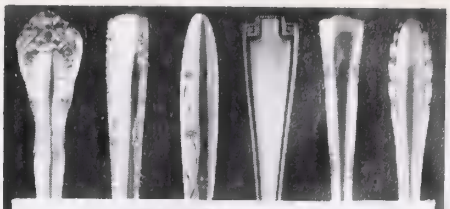
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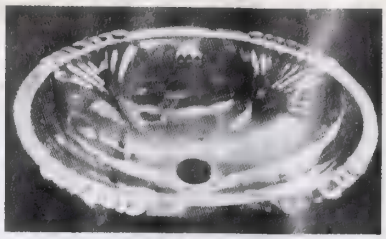
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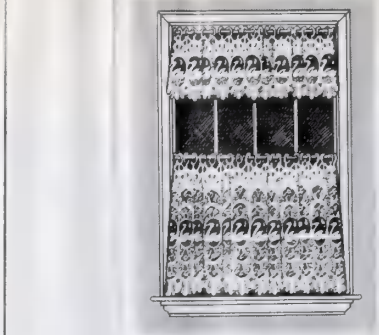
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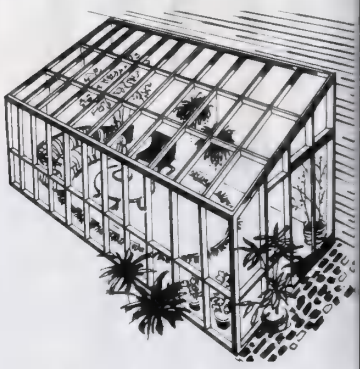
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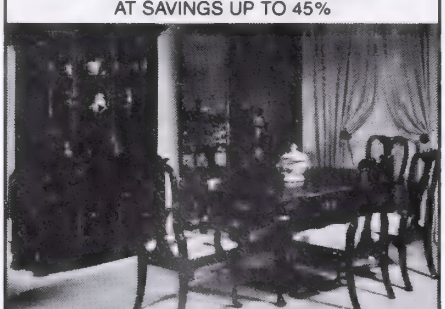
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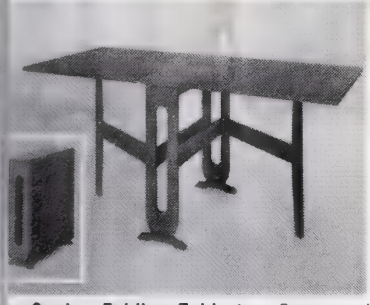




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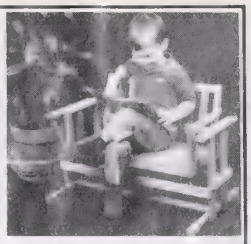


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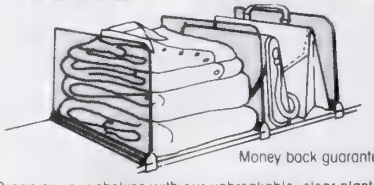
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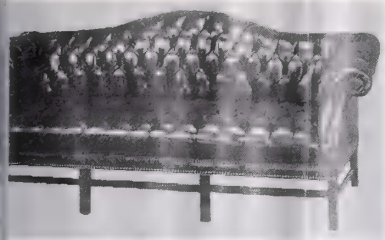


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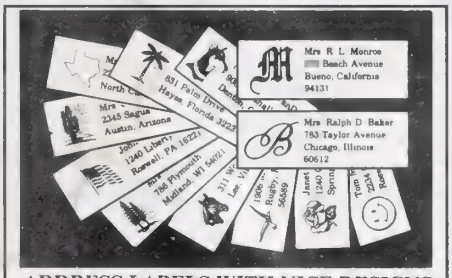
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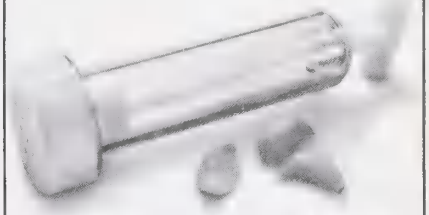
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PRODUCT INFORMATIO

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB LOOKOUT

●*Page 18:* **Double old-fashioned "Duralex" glasses,** $1.40 each; **Sangria glass pitcher,** $4.50—The Pottery Barn (R), 231 10th Ave., NY 10011. **Taverna stainless steel forks, knives, teaspoons with plastic handles,** 20-piece set, $42 available by mail through Conran's catalog—Conran's (R,MO), Mail Order Department HB8PR, 160 E. 54th St., NY 10022; catalog $1.

ANALYSIS OF A STYLISH BEDROOM

Designer: Mario Buatta, 120 E. 80th St., NY 10021.

●*Pages 43 to 47:* **White breakfast tray,** 6 by 29 by 17 inches wide, white, natural, special order in pastels, $100—Cache-Cache Ltd. (R), 758 Madison Ave., NY 10021. **Porcelain and Delft pottery**—Bardith Ltd. (R), 901 Madison Ave., NY 10021. **Potpourri; heart-shaped rose bud design; basket with rose-in-bloom**—Ashley David (R), PO Box 7373, F.D.R. Station, NY 10051. **Verrieres cotton print fabric** for curtains, love seat, chaise/ottoman; **Cabana stripe cotton print fabric** on bench; **"Cecily's Ribbons" glazed chintz** for settee; **Erard cotton print** on child's chair; **"New Richmond Dimity"** for bed curtains; **Peaweed cotton print fabric** for lampshade on floor lamp—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Chippendale 18th-c. hand-carved pine fireplace/mantel**—Danny Alessandro (R), 1156 Second Ave., NY 10021. **Trellis-fleur design carpet,** Boucle Collection, 100 percent wool, loop pile Wilton construction, available with border—Stark Carpet Corp. (T), 979 Third Ave., NY 10022. **Round gold gilt rope foot stool** by Guido DeAngelis—Guido DeAngelis Inc. (R), 312 E. 95th St., NY 10128. **Hand-painted 18th-c. bla lacquered secretary**—Joseph Rondina A tiques (R), 27 E. 62nd St., NY 1002 **Antique round bedside table**—Kentshi Galleries (R), 37 E. 12th St., NY 1000 **Krone-A-Phone**—Krone Inc. (M), 69 South Tucson Way, Englewood, C 80112. **Lace tabletop cloth** detailed Nunnalle Linen—Francoise Nunnalle (R 105 W. 55th St., NY 10019. **Hand-painte flower designs** on cushions by Geor Oakes. **Small heart-shaped boudoir pillo** 65 percent polyester/35 percent cotto $58; **Monte Carlo neckroll pillow** (poly lilac, $74; **Sangallo Rose standard si shams,** 100 percent cotton, $220; **Boudo case,** 12 by 16 inches, $140; **Sangallo Ro sheets: twin** (top), $340; **queen,** $410; **kin** $440; **queen-size flat,** $150; **queen-size fi ted,** $170; **placemat and napkin set,** $52- Pratesi (R), 829 Madison Ave., NY 1002

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●*Pages 48 and 49:* For information Yankee Barn Homes® write Yankee Ba

omes® (M), Star Route 3, Grantham, H 03753; (800) 258-9786. A catalog of signs is $12. **Primitive Encore ceramic** le—American Olean Tile (M), 1000 anon Ave., Lansdale, PA 19446. **Norfolk ip-top sofa table in pickled oak finish** om the American Oak Collection—homasville Furniture Industries (M), PO ox 339, Thomasville, NC 27360, (800) 25-0265; (800) 672-4224 in NC. **Sofa** 1445-84, 84 by 33 inches high; **seating** 0½ inches high—Kay Lyn Inc. (M), PO ox 2366, High Point, NC 27261. **Bantna stripe #F1905 fabric** on sofa, 100 ercent cotton, imported from Holland—oger-Arlington Inc. (T), 979 Third Ave., Y 10022. **Round beehive basket and nall ducks**—Prospect Hill Antiques (R), rospect Hill Road, George's Mills, NH 3571. **Painting** by David Muhl—David indlay Galleries (R), 984 Madison Ave., Y 10021. **Painted antique trunk**—Evergreen Antiques (R), 1249 Third Ave., NY 0021. **Antique red kindling box**—Vito iallo Antiques (T), 966 Madison Ave., Y 10021. **Off-white/blue floral design lates** hand-painted from Italy—Frank IcIntosh, Henri Bendel, 10 W. 57th St., Y 10019. **Rug** #1827, 5 feet 7 inches by feet, 100 percent wool, Coralle Blue—Harmony Carpet (T), 979 Third Ave., NY 0022. **Blue mohair throw, blue painted rocker**—Mable's (R), 1046 Madison Ave., NY 10021. **Antique Kentucky Hills child's rocker**—Kaleidoscope (R), Dartmouth Savings Building, Hanover, NH 03755. **Antique pine coffee table**—Mike Bell Antiques (R,T), 60 E. 10th St., NY 10003; 12-110 Merchandise Mart, Chicago, IL 60610. **Horse**—Evergreeen (R), West Lebanon Shopping Plaza, West Lebanon, NH 03784.

●*Pages 50 and 51:* **Armless sectional seating** #545 and **ottoman** #546-Kay Lyn Inc. (M), PO Box 2366, High Point, NC 27261. **Williamsburg Tavern Check #815.04 fabric,** linen/cotton, blue/white—Schumacher (T), 939 Third Ave., NY 10022. **Bandana stripe #F1905 fabric,** 100 percent cotton—Roger-Arlington Inc. (T), 979 Third Ave., NY 10022. **Danish Checks #33-90 (small check) fabric; Graph Check #37-90 (large check) fabric**—China Seas (T), 979 Third Ave., NY 10022. **Yom #2836 stripe fabric,** pure silk—Manuel Canovas (T), 979 Third Ave., NY 10022. **Painted green box, large ducks**—Mary Paige (R,T), Burnt Hill Rd., Warner, NH 03278. **Round painted baskets**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Blue dish**—Vito Giallo Antiques (T), 966 Madison Ave., NY 10021. **Painting**—Karl Mann Associates (T), 114 W. 17th St., NY 10011. **Koch & Lowy swing arm lamps** #W-14-1—Illuminations (R), Glen Road Plaza, West Lebanon, NH 03784. **Striped baskets**—Kaleidoscope (R), Dartmouth Savings Building, Hanover, NH 03755. **Books**—Rizzoli International Bookstore (R), 712 Fifth Ave., NY 10019. **Flowers**—Evergreen (R), West Lebanon Shopping Center, West Lebanon, NH 03784.

●*Page 52 (top, family room):* **Ceramic pumpkin**—John Rosselli (T), 255 E. 72nd St., NY 10021. **Bowl of fruit**—Vito Giallo Antiques (R), 966 Madison Ave., NY 10021. **Rag rug**—Stark Carpet Corp. (T), 979 Third Ave., NY 10010. *Artwork:* **"Atelier"** by Gabriel Goddard—David Findlay Gallery (R), 984 Madison Ave., NY 10021. **Tarah wicker chair** #F500-423, Four Corners Collection—Thomasville Furniture Industries Inc. (M), PO Box 339, Thomasville, NC 27360; (800) 225-0265; (800) 672-4224 in NC. **Sectional seating:** #4748-54, #1448 **armless,** #1444 **corner**—Kay Lyn Inc. (M), PO Box 3644, High Point, NC 27261. **Fairfax #145.01 fabric,** Coral #6E on sectional seating—Quadrille Wallpaper & Fabric (T), 979 Third Ave., NY 10022. **Roman shades** made with **Bandana stripe** fabric, custom-made by The Inside Outlook (R,T), 28 Main St., Meredith, NH 03253.

(Continued on page 150)



PRODUCT INFORMATION

Continued from page 149

Danish Check II #33-90, aqua/white; **Graph Check #37-90,** aqua/white—China Seas (T), 979 Third Ave., NY 10022. **Large red/white pillows** cut from antique quilt—American Country Store (R), 969 Lexington Ave., NY 10021. **Round oak pedestal table,** bleached oak finish; **country pine corner cabinet,** c. 1870—Prospect Hill Antiques (R,T), Prospect Hill Road, Georges Mills, NH 03751. *Bottom (dining room):* **Windsor arm chairs** #18920-846, American Oak Collection; **Welsh hutch** #16926-400, Prussian Blue, Replicas 1800 Collection—Thomasville Furniture Industries Inc. (M), PO Box 339, Thomasville, NC 27360; (800) 225-0265; (800) 672-4224 in NC. **Coralito cotton #173855.00 fabric**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Fairfax #145.01,** color: **Coral #6E fabric** on chair cushions—Quadrille (T), 979 Third Ave., NY 10022. **Scandinavian stripped-pine drop leaf table,** c. 1860—Evergreen Antiques (R), 1249 Third Ave., NY 10021. **Ceramic vase**—Karl Mann Associates (T), 232 E. 59th St., NY 10022. **Antique folk art painted tool carrier**—Eggs 'n Tricity (T), 979 Third Ave., NY 10022.

●*Page 53:* **Solid oak butcher-block-top stool,** $65—HSI Inc. (M), Route 4, Woodstock, VT 05091. **Small handcrafted New England duck decoys**—Prospect Hill Antiques (R), Prospect Hill Road, George's Mills, NH 03571. **Corian countertop**—Du Pont Co. (M), Corian Product Division, Wilmington, DE 19898. **Hand-loomed Scandinavian rag rug**—Evergreen Antiques (R), 1249 Third Ave., NY 10021. **Large duck decoy and jug**—Mary Paige (R,T), Burnt Hill Road, Warner, NH 03278. **English ironstone tureen,** 19th c.—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Hand painted basket** with herbs done with Rit dye—Leslie Linsley Enterprises (M), Main St., Nantucket, MA 02554. **Pink linen napkins** on counter—Simon Pearce (R), The Mill, Quechee, VT 05059.

●*Page 54:* **Hudson Bay "6" point, 100 percent virgin wool, blue/white stripe bed coverings**—Pearce Woolen Mills (M), Woolrich, PA 17779; Woolrich Outlet Stores: (717) 769-7009. **Winterbest sheets covering pillows on beds,** 100 percent cotton flannel—Milos Marketing Inc. (M), 111 W. 40th St., NY 10018. **Striped multicolor throw on ottoman**—Three Weavers, 1206 Brooks St., Houston, TX 77009. **Wicker trunks** #F600-557, 4 Corners Collection (Import Salon)—Thomasville Furniture Industries Inc. (M), PO Box 339, Thomasville, NC 27360, (800) 225-0265; (800) 672-4224 in NC. **Pine trunk,** 19th c.—John Rosselli Antiques (T), 255 E. 75th St., NY 10021. **Matchstick shades, pillows, bed dressing fabricated by custom order**—Inside Outlook (R,T), 28 Main St., Meredith, NH 032253. **Trianon Carpet,** Anso IV nylon fiber, Bright Periwinkle #37—Knoll International (M), 655 Madison Ave., NY 10021. **Books** on wicker trunk—Rizzoli International Bookstore (R), 712 Fifth Ave., NY 10019. **Petite Voyage handbag** (large), quilted cotton with appliqued borders, $40—Pierre Deux (R), 870 Madison Ave., NY 10021. **Insul-trac® shade hardware**—Rockland Industries (M), PO Box 17293, Baltimore, MD 21203; (800) 638-6390 (Thermal Products Division). **American eagle,** Natural Expressions—Jeri Wright, Wilmington, NY 12997; **custom color prints and mounting** under direction of Ken Lieberman—Stewart Color Labs Inc. (M), 563 11 Ave., NY 10036; (212) 868-1440.

●*Page 55:* **Schoolhouses patchwork quilt,** new, handmade queen-size, $650; catalog and custom orders available—Erwina Rowland Quilts & Counterpanes (MO), 181 E. 73rd St., NY 10021. *Pillow shams:* **European square,** $70; **regular,** $60; **baby pillow,** $48, 60 percent linen/40 percent cotton—Henri Bendel (R), 10 W. 57th St., NY 10019. **New white wicker chair and table, cut flowers, plants, baskets**—Evergreen (R), West Lebanon Plaza, West Lebanon, NH 03784. **Koch & Lowy wall lamps** with pleated shades—Illuminations (R), Glen Rock Plaza, West Lebanon, NH 03784. **Scandinavian blue/white stripe antique cotton rag rug**—Evergreen Antiques (R,T), 1249 Third Ave., NY 10021. **Chinese-style wedding basket** (new), **Silent butler, reproduction**—John Rosselli Antiques (T), 255 E. 75th St., NY 10021. **Nicholas Moss pottery water jug** imported from Ireland—Simon Pearce Glass (R), The Mill, Quechee, VT 05059. **Blue and white striped wool throw** imported from Ireland, **Cherry Shaker boxes**—Kaleidoscope (R), Dartmouth Savings Building, Hanover, NH 03755. **Blue/white pillow**—Pierre Deux (R), 870 Madison Ave., NY 10021. **Three blue and white boxes within boxes**—The Mediterranean Shop (R), 876 Madison Ave., NY 10021. **White towels and "Filete" sheets**—Descamps (R), 723 Madison Ave., NY 10021. **Roman matchstick blinds**—Beauti-Vue (M), Bristol Ind. Plaza, Bristol, WI 53104. **Ming bowl,** 16th c., and **dish**—Vito Giallo Antiques (R), 966 Madison Ave., NY 10021. **Carved ram rocker #KMLP #265**—Karl Mann Associates (T), 232 E. 59th St., NY 10022.

SUMMER POOLHOUSE/ WINTER PLAYHOUSE

Architect: J. Carlos Osorio, 19068 Montgomery Village Ave., Gaithersburg, MD 20706. **Interior designer:** Keith Babcock & Associates Inc., 5301 Westbard Circle, Bethesda, MD 20816; (recipient of an honorable mention in the 1984 S. M. Hexter design awards for this project).

●*Pages 68 and 69:* **Floor painting**—Eugene Perreault, Entasis, 5301 Westbard Circle, Bethesda, MD 20816. **Oval bowl with slats**—John Rosselli, Ltd. (T), 255 E. 72nd Street, NY 10021. Platter by Lyn Evans; **bowl** by Stephen Stewart—Gordon Foster (R), 1322 Third Ave., NY 10021. **Towels**—Martex/Westpoint Pepperell (M), 1221 Avenue of the Americas, NY 10020.

RADICAL CHANGE FOR TIMEWORN COTTAGE

Designer: Charlotte Smith, Smith Designs, 23 Highland St., Tuttles Point, Guilford, CT 06437.

●*Pages 78 and 79:* **Prefab fireplace,** The Provider—Preway Corp. (M), 1430 Second St., N., Wisconsin Rapids, WI 54494. **Antique wicker rockers**—A Summer Place (R), 1310 Boston Post Rd., Guilford, CT 06437. **Naugahyde, Ranchero line in Alabaster #RO-54 upholstery fabric** on sofa—Uni-Royal Inc. (M), 312 N. Hill St., Mishiwaka, IN 46544. **Modular sofa,** #6700 series—Kay Lyn Inc. (M), Box 1792, High Point, NC 27260. **Ultrafloor Imperial® vinyl flooring** with Chromabond® formula, La Mesa design, beige/light apricot brandy #61019—Congoleum (M), 195 Belgrove Dr., Kearny, NJ 07032. **Wooden pedestal**—The Weiman Co. (M), 1603 Leonard St., Rameur, NC 27316. **Blue/white stripe cotton Indian rag rug,** 44 by 72 feet, made and distributed by Import Specialists Inc.—Zimmerman & Fink Inc. (R), 3 Whitfield St., Guilford, CT 06437; Import Specialists (M), 82 Wall St., NY 10005. **Blue and white checked fabric** covering pillows and seat cushion, Simple Pleasures collection, Petit, Blue Pastel #7374—P. Kaufman Inc. (T), 261 Fifth Ave., 24th floor, NY 10016. **Bowl,** 19th c. porcelain—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **White and light blue plaid fabric** on left wicker chair, cotton/linen blend #9026-97—Pierre Deux (R), 870 Madison Ave., NY 10021. **Sunday #G31 throw,** 100 percent wool, light blue and white—Gear (T), 19 W. 34th St., NY 10001; The Three Weavers (M), 1206 Brooks St., Houston, TX 77009. **Antique wicker coffee table**—A Summer Place (R), 1310 Boston Post Road, GiCT 06437. **Formica brand laminate #898:65F** on desk, Vanilla—Formica Corp. (M),

501 Broadway, Suite #1519, NY 10036. *Pages 80 and 81:* **Microwave oven and all oven unit #RM278PXL, black; gas cooktop #SC8400SK (four burners); hood #RH733OXL over cooktop**—Whirlpool Corp. (M), 2000 U.S. 33 North, Benton Harbor, MI 49022. **Naugahyde, Princessa line, Copen Blue #PRI-36 upholstery on chairs**—Uni-Royal Inc. (M), 312 N. Hill St., Mishiwaka, IN 46544. **Ultrafloor Imperial® vinyl flooring with Chromabond® formula, La Mesa design, beige/light apricot brandy #61019**—Congoleum (M), 195 Belgrove Dr., Kearny, NJ 07032. **Frisbi ceiling fixture #F79 by Atelier**—Grand Light & Supply Co. (R), 580 Grand Ave., New Haven, CT 06508; Atelier International (M), 595 Madison Ave., NY 10022. **Moustiers covered soup bowls, Moustiers dessert plates, placemats and napkins,** 24 inches—pillow Pierre Deux (R), 870 Madison Ave., NY 10021. **Perrier glasses, bowl with flowers**—Zimmerman & Fink Inc. (R), 3 Whitfield St., Guilford, CT 06437. **Farmhouse table #16921-711, Replicas 1800 collection, natural pine table**—Thomasville Furniture (M), 401 E. Main St., Thomasville, NC 27360. **Chairs**—Kay Lyn Inc. (M), Box 1792, High Point, NC 27260. **Formica Brand laminate #898:65F, Vanilla for tops on counters and island**—Formica Corp. (M), 1501 Broadway, Suite #1519, NY 10036. **Blue and white spatter dishes; 6-inch-high iron, hand-painted cats, white porcelain compote,** all new—John Rosselli Antiques (T), 155 E. 72nd St. **Oil painting,** Head House, Marine Park, South Boston, by Thomas Colletta—The Green Gallery, 21 Whitfield St., Guilford, CT 06437. **All reconstruction/remodeling**—Roger Lamberton Construction Co. (R), 285 Mulberry Pt. Road, Guilford, CT 06437. **Refrigerator #Ed22MMXL, Almond; dishwasher #DU7900XL**—Whirlpool Corp. (M), 2000 U.S. 33 N., Benton Harbor, MI 49022. **Burgundy 5-quart casserole and kitchen utensils**—Copco General Offices, 10 Enterprise Ave., Secaucus NJ 07094. **Spatter Craft blue/white canisters**—Libbey Glass, 1 Sea Gate, Toledo, OH 43693. **Large white ceramic bowl** with pink and blue stripe—Zimmerman & Fink Inc. (R), 3 Whitfield St., Guilford, CT 06437. **Fresh herbs in window**—The North Guilford Herbary Shop (R), 57 Whitfield St., Guilford, CT 06437.

KITCHEN ESSENTIALS

Page 100: **Le Jacquard Français,** 200 Covers Lane, Culpeper, VA 22701. **Magic Chef Inc., Admiral Division/Marketing Services,** 1701 Woodfield St., Schaumburg, IL 60196. **Mirro Corp.,** PO Box 409,

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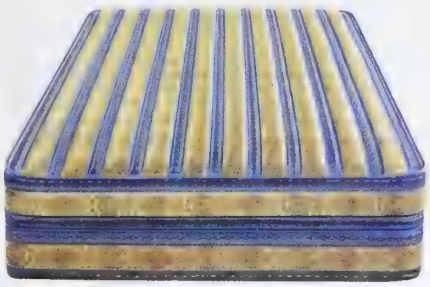


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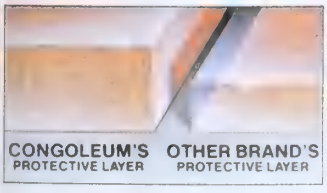
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On the cover: Anne Hildt Geddes's own living room on the north shore of Long Island is an example of how refreshing and uplifting a pretty room can be. Pretty begins with comfort, an element Mrs. Geddes integrates into her professional decorating projects as well as her home. As illustration, her window seat is built with the substantial strength of a bed, complete with hand-done webbing and springs. Clarence House's "Rope Lattice" cotton fabric is used for the draperies and the armchair; "Peaweed" by Brunschwig & Fils covers the window seat. *(For more details of this and other pretty rooms, see pages 59 to 63.)* Photograph by Michael Dunne.

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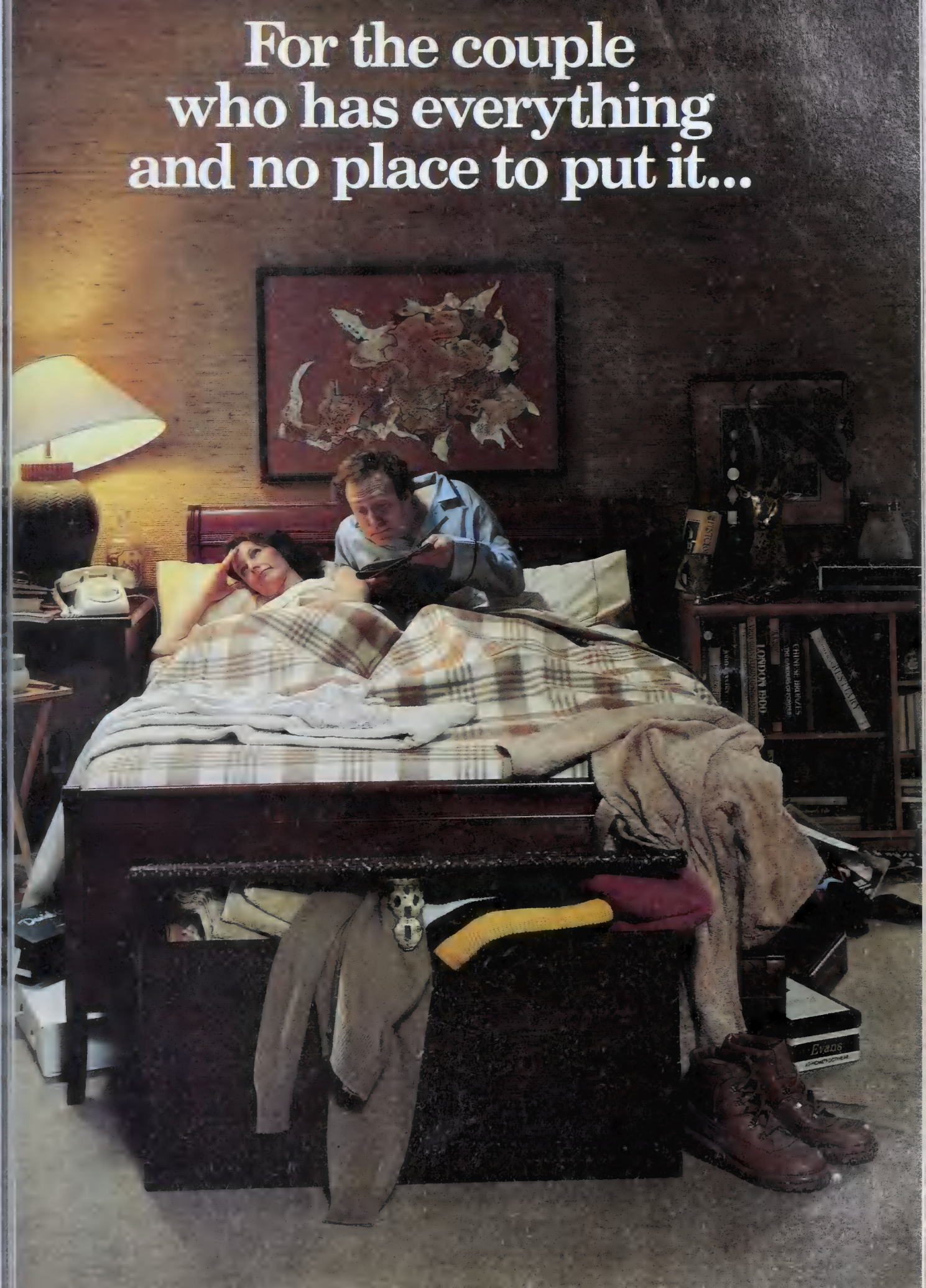
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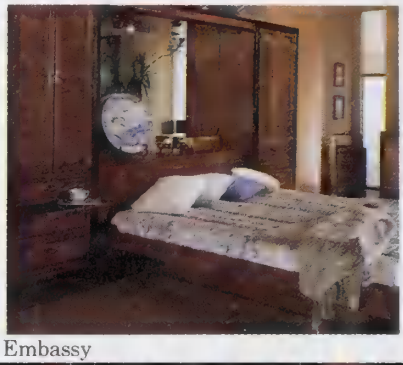
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THINKING ALOUD

EVERYWHERE IN AMERICA THERE SEEMS TO BE A GRASS ROOTS AWAKENING. WE'RE LEARNING TO TAKE NEW PRIDE IN OUR SPECIAL REGIONAL AND LOCAL TRADITIONS.



Wherever I travel I see people taking new pride in whatever little corner of America they call home. Perhaps it's a need to get back in touch with our roots that inspires us to rediscover our regional heritage . . . but whatever the reason, it's happening throughout America. It is this grass roots "awakening" that led to our series "The New American Spirit is Home" in which we featured houses reflecting the special architectural traditions of our past. When we looked at the range of house styles in America—from Minnesota Norwegian farmhouses to Colorado log cabins and California stucco ranches—we found a diversity as rich and full of character as the people who lived in them.

And now this awareness is becoming even more local, more individualized in focus. People are actively searching, not just for charming old houses, but for ones that capture the history of the area. They're reviving them, restoring them, saving them from the bulldozer and even moving them, like the Cochran family *(their Texas farmhouse is shown on page 65)*. For the Cochrans, rescuing their house from the path of a housing development came from a desire to preserve an authentic example of Texas history. And their commitment to restoring it added a new dimension to their lives. They became involved in collecting Texas antiques—a love they've passed on to their daughters.

William Least Heat Moon, in his bestselling book, *Blue Highways: A Journey Into America,* quotes a sociologist who holds that Americans lose confidence in the future when they lose sight of the past. I believe it's true that as we learn more about the past, we *gain* confidence in our vision of the future. What we're discovering about our regions and ourselves is far from frivolous nostalgia. The insight is fuel for very creative new expressions which, though regional, are being reported on by newspapers across the country. For example, architect Michael Graves made news when he mixed the California mission style with post-modernism in his San Juan Capistrano Library. Similarly, national attention has been devoted to the 19th-century telescope house—a practical style local to the mid-Atlantic states in which three successively larger houses are linked to each other to provide for family growth—when architect Hugh Newell Jacobsen used it as the inspiration for a remarkable contemporary vision.

This pride of place has inspired new creative projects everywhere. You've probably been noticing lots of regional cookbooks being written in your area, as well as new house museums and exhibits of regional styles in antiques, some of which have inspired furniture manufacturers to get on the localized bandwagon. They've begun searching out sometimes whimsical, sometimes practical variations to reproduce from small museums in Texas, Louisiana and the Midwest, for example. And they've found a very encouraging response from the public.

For some of us, an appreciation of our local heritage means moving away from our roots. Such was the case with chef Paul Prudhomme, whose cookbook we reviewed last month and who owns New Orleans's famed K-Paul's restaurant. After cooking around the country for 13 years, he decided to return home. What drew him back to Louisiana was, as he writes in his new book, *Chef Paul Prudhomme's Louisiana Kitchen,* his discovery that "my Cajun family and friends didn't seem to realize the uniqueness of their cooking. I felt that it was one of those situations where if you see something every day, you *don't* see it; if you taste something every day, you don't recognize it's unique."

Beyond the obvious local pride that is inspiring us to revive our regional traditions, I think there is a deeper reason. It comes from a strong desire to make a personal statement. We want to proclaim who we are and where we come from. There's no better way to make that statement than with a house that traces its architectural style back 200 years or with a mouthwatering recipe that has been handed down from generation to generation.

I'm confident that, as we concentrate on remembering and reliving the best of our past, we'll find new vistas of what the future should be.■

JoAnn Barwick

JoAnn Barwick
Editor



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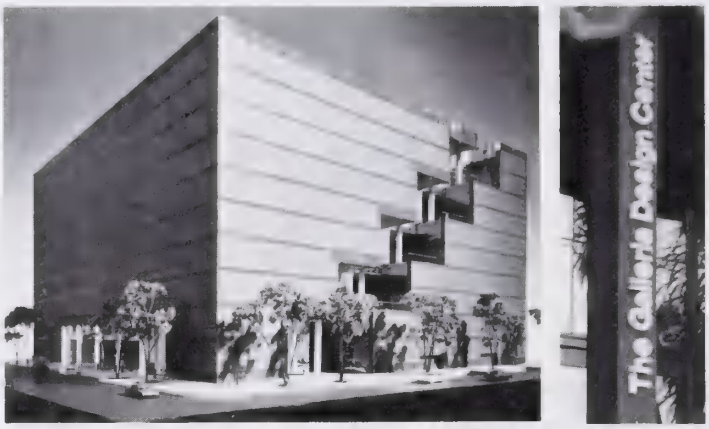
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ON DECORATING & DESIGN

DESIGN CENTERS ARE SLOWLY BRINGING DOWN THE BARRIERS BETWEEN YOU AND YOUR ACCESS TO A WORLD OF EXCITING NEW FURNISHINGS AND TRENDS

By CANDACE CAMPBELL

In years past, if interior designers wanted to see the latest in home furnishings or select a range of fabrics for a client's home, they had to work from catalogs, go from warehouse to warehouse or travel to cities that had wholesale merchandise showrooms. As a client or potential buyer, you labored under the same constraints. Today, thanks to facilities known as design centers, decorators might only have to go across town to see everything from lighting to bathroom fixtures, sofas to wallcoverings. And with a little advance planning, you too may gain access to one of these facilities.



Houston's center, opening in November; San Francisco's, a hit *(above)*.

Established for members of the trade—decorators, architects and specifiers—design centers are a collection of wholesale showrooms that offer the latest and best in merchandise for homes and offices. They are, first and foremost, tools for professionals. They centralize the services needed by designers and make it both more convenient and efficient for them to locate and coordinate all the components that go into clients' projects.

Centers may contain a mix of residential and commercial showrooms or concentrate solely on one category. Within that category, individual showrooms may sell only wallcoverings or offer a full range of home furnishings; they may represent only one line of merchandise or offer dozens. Industry giants such as Brunschwig & Fils, Drexel, Heritage, Romweber, Pace, Union National, Rudd International and Stendig use design centers as arenas for introducing take-your-breath-away products that are a cut above anything found in franchise furniture stores: stunning, out of the ordinary and often expensive. Individual showrooms import merchandise from around the world, and pride themselves on offering such a range of beautiful, unique merchandise that customers can give individual expression to their homes, no matter how special their tastes.

Often a plethora of small design shops will spring up in the neighborhood surrounding a design center; local architects and associated design professionals will be drawn to the area; and the community will become a focal point for the industry. In short, everything you could possibly imagine for your home is concentrated in one district. For professionals, the centers not only mean convenience but are also invaluable repositories of more catalogs, more up-to-date samples and other design resources than individuals could ever accumulate or acquire.

Showrooms may post retail prices for all visitors to see, but purchase may only be made through design professionals and showroom managers have the right to determine which designers they will accept. This wholesale-only policy preserves the centers' raison d'être and protects the interests of design professionals; at the same time it gives the general public an opportunity to reap some benefits these traditionally closed facilities offer.

Since the very first design center opened in Dallas in 1955, nearly 60 others have sprung up in cities all over the country, and within the next two years seven more will open in such places as Minneapolis, Houston, Kansas City and Denver.

The public now invited

Today in a major change of policy, a growing number of these facilities is allowing public access, in one form or another, to people wanting to visit the showrooms without a design professional as chaperone.

Whether through organized tours, via letters of introduction from your designer or by just plain window shopping, a design center will enable you to see some of the most awe-inspiring collections of fine furnishings ever assembled. The Chicago Merchandise Mart, for instance, has five million square feet of space, including four floors just for residential furnishings.

Besides providing a mind-numbing array of top-line furnishings, design centers will expose you to emerging trends, colors and textures, allow you to explore various solutions to home decorating problems and introduce you

(Continued on page 20)



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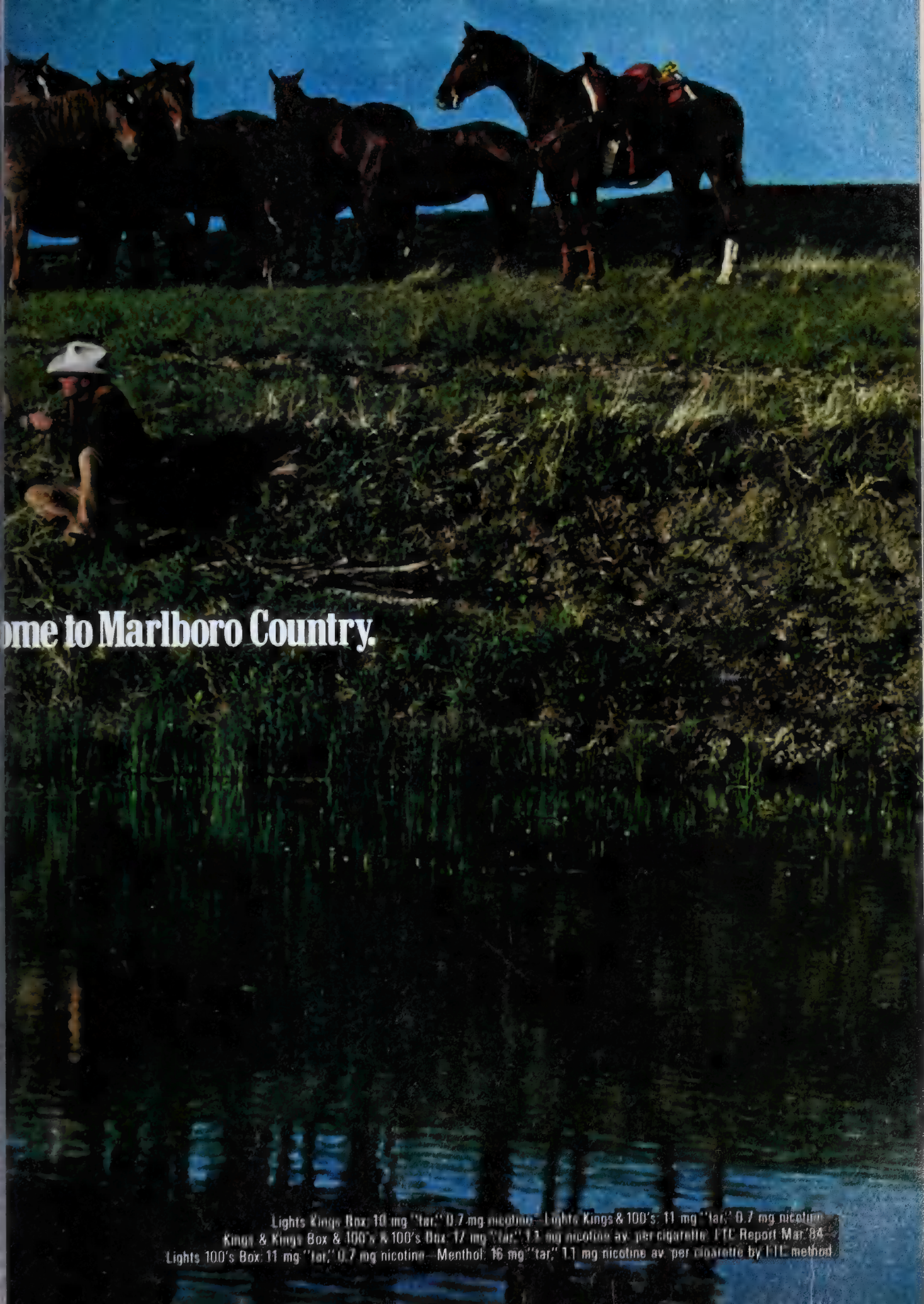
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See your designer or architect.



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DECORATING & DESIGN

Continued from page 16

to new concepts in interior design.

Instead of being limited to the basic selection of fabrics typically exhibited in a retail store, for instance, you can see every fabric made by a particular company. Rather than be forced to base your decision on a small swatch, you may be able to see a poster-sized sample of fabric. And, best of all, instead of having to choose a piece of furniture from a catalog, you will be able to touch it, measure it, open the drawers or sit on it, and see how it will look in a room.

Getting in the door

Design centers can be intimidating if you don't go prepared. Many strictly limit access if not to design professionals then to clients accompanied by their designers. An increasing number, however, will now let you window-shop to your heart's content if you bring a letter of introduction or have a designer call ahead to request permission. If you have a working relationship with a designer, the process is simple enough and your designer should be willing to help you gain access. If, however, you are not working with a decorator and have no wish to establish such a relationship, you will have to depend on friends who are architects, designers, specifiers, or who otherwise work in the industry to write a letter of introduction for you. If you plan to use a letter of introduction from your designer to gain access, bring plenty of copies so that you can leave one with each showroom you visit. You may also be asked to register at the door.

Fortunately, there are numerous facilities where credentials aren't necessary for those wishing only to window-shop. A significant number of design centers operate in buildings that are completely open to the public—no credentials necessary. In these cases, individual showrooms set their own policies on unaccompanied guests.

If you're planning a trip to a city with a design center, consider participating in a scheduled tour. To make arrangements, contact the public relations office in advance for information on times and fees. Not all design centers offer standardized tours. Many

(Continued on page 161)



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TOM McCAVERA

Posing as relics, these newly made classics inspire new ideas for indoor and outdoor details

Photographed at the Long Island showcase "Mansions and Millionaires": "Woodlands" trompe l'oeil painting by Caryl Hall Studio and Philip Charles Jordan



Man-made materials are bringing new drama to neoclassic decorating; besides they resist weather, are lightweight and mobile. On this page, a fluted aluminum pillar (1) by Moultrie Manufacturing. "Terra-cotta" fiberglass fashions the Lion Urn (2) and the pair of Ionic-capped pedestals (3) both by Fabulous Fakes. Atop the table a bust of poured fine concrete (4) from Limited Editions. In the foreground, a ribbed fiberglass pot (5) and one with handles (6) by Woodlee Furniture Corp. *Inset opposite* (clockwise from upper left corner): "Ravenna" marbleized wallcovering, "Venezia" blue-green "tile" wallcovering both from the Neo-Classics Collection for Signature. Café "tile" border from Motif Designs. "Marseille" faux stone border from Signature; café check wallcovering from Motif Designs; "Opalescence" and "Après-Midi" marbleized hand-blocked papers by Sandra Holzman for Ron Seff Fabric Collection. "Muro" tiled wallcovering from Signature. *(For details, see page 162).*■

Editor
JODY THOMPSON-KENNEDY

1

3

4

5

"Breaking tradition runs in our family. She just gave me a diamond."



De Beers

She got tired of hearing about how Mother was the first woman to join my father's club. Grandmother the first to play tennis wearing pink. Great Grandmother the first to smoke cigars. So she decided to be the first to give me a diamond ring. Our females are such revolutionaries.



The diamond ring shown is just one of the new designs in men's diamond accessories. For more men's gift ideas, send for the Diamonds For Men Booklet. Just mail $2.00 to: Diamond Information Center, Department DFM-BT-11B, P.O. Box 1344, New York, New York 10101-1344.

Diamonds. From a woman to a man

VIEW FROM THORNHILL FARM



By DEE HARDIE

Every fall I tuck in tulips around Thornhill Farm. Over the years I've learned a few tulips in the right place are worth 20 in the wrong. It's the site that counts—the white lily-petaled ones against the green boxwood, a clump of pink by the beige fieldstone wall. And in the iron urns that sit on either side of our front door I plant bulbs that promise spring tulips the color of deep red wine.

When spring comes these tulips are my first hurrah, my first garden party. They're the awakening, the hope. Together we have survived winter. But last spring not all my guests arrived. The urn tulips didn't show their faces, not even a tiny spear of green appeared. It could have been the winter, a fierce one, and I finally gave up waiting. I planted, instead, annuals in the urns.

I put in lavender-blue pansies and petunias, their deep pink centers reaching over paler petals. It was a new variety called "Summer Madness," and I *was* delirious as their blooms immediately covered the tops of the urns.

Then one morning I looked out and their heads had been cut off. The next day I saw the culprit, a cunning chipmunk carrying away the petals. I was furious. I was also determined not to lose out to the chipmunk, a tiny rodent who looks like he wears a smooth raccoon coat. And just as I was about to plan my attack, the raids stopped.

Chris, a young friend studying for his Ph.D. in zoology, suggested that my adversaries were in their burrows, long tunnels in the ground with adjacent rooms, a bit like Hitler's bunker, eating away at nuts.

I knew better. My chipmunks were underground gourmets, and I knew what they were eating—*my* pink petunias and pansy petals. And soon they were coming up again for a second course as my annuals were again losing their heads.

A nurseryman told me to put mothballs around the plants, or get clippings of human hair from a barber. The last resort—a shotgun.

I tried home ground. My friend Kitty suggested two tablespoons of Tabasco sauce to a gallon of water, while Catherine was convinced dried blood, a fertilizer and a repellent to rodents, was the only answer.

The plot was thickening. Little did the chipmunk realize I was waging war. I decided to attack on all sides, use every weapon. I had lost my urn tulips, possibly to winter freeze, but I didn't want to give up on my annuals, which have often cheered me into December.

I sprinkled the top of the urns with Tabasco, gave Tom a haircut he didn't need, and used his locks as the next layer. Then came dried blood, and as a frosting I put mothballs around the plants.

I used *every* idea that was given to me, and I won! The chipmunks never nibbled again.

Sometimes you learn, simply by a pansy, or perhaps a petunia, that it *is* the survival of the fittest. And if it takes a trick or two, with a touch of Tabasco, why not!■

BETH WEINER WOLDIN

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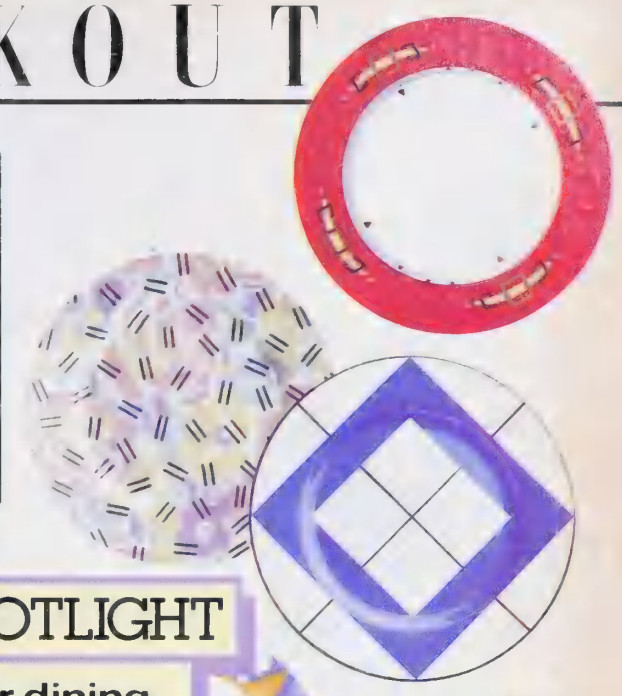
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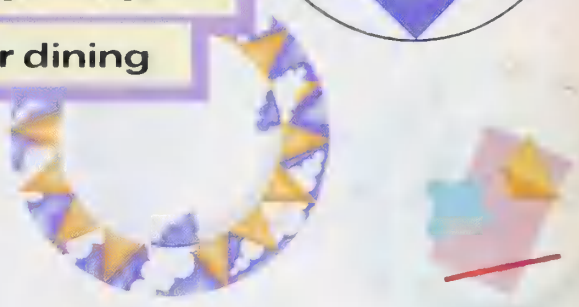
New style directions for stores, catalogs, crafts, books and even a chief of state



ARCHITECTURE SPOTLIGHT

Post-modern design for dining

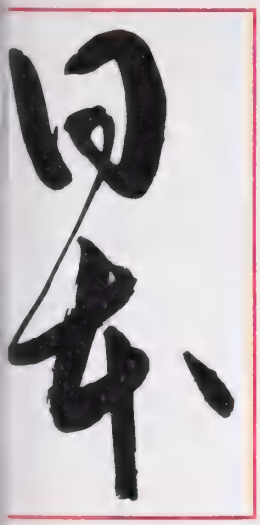
Operating on the belief that this decade has lagged behind in products designed by architects, the innovative firm Swid Powell set out to remedy the situation. They asked 11 of today's design luminaries to architect everything from candlesticks to teacups. The results, which will debut late this month in stores around the country, include *(clockwise from the top)*: "Majestic" by Robert A.M. Stern, "Joseph" by Richard Meier, "Miami Beach" by Laurinda Spear of Arquitectonica, "Peachtree" by Richard Meier, "Heaven" by Stanley Tigerman and "Grandmother," a signature floral by Robert Venturi. The plates start at $45 each.



PLATES PHOTO BY CARL WALTZER

FORECAST

JAPAN IN STORE



Late September will bring a wealth of practical, applicable living ideas to America with love from Japan. As only they know how to do it, Bloomingdale's will be transforming the entire New York store into one gigantic showcase of Japanese furnishings, fashion, food, flowers and high-tech electronics organized along traditional Japanese principles of color: red, black and white. Cross-overs between Japanese and American solutions to lighting and small-space living are the main focus along with some special treats: splendid ceramics from Tokyo's famous Kandori Gallery, a tempting noodle restaurant and a few rare and precious antiques scattered throughout the store. "Japan Today" runs from Sept. 13 through Nov. 4 at the 59th St. and Lexington Ave. store.

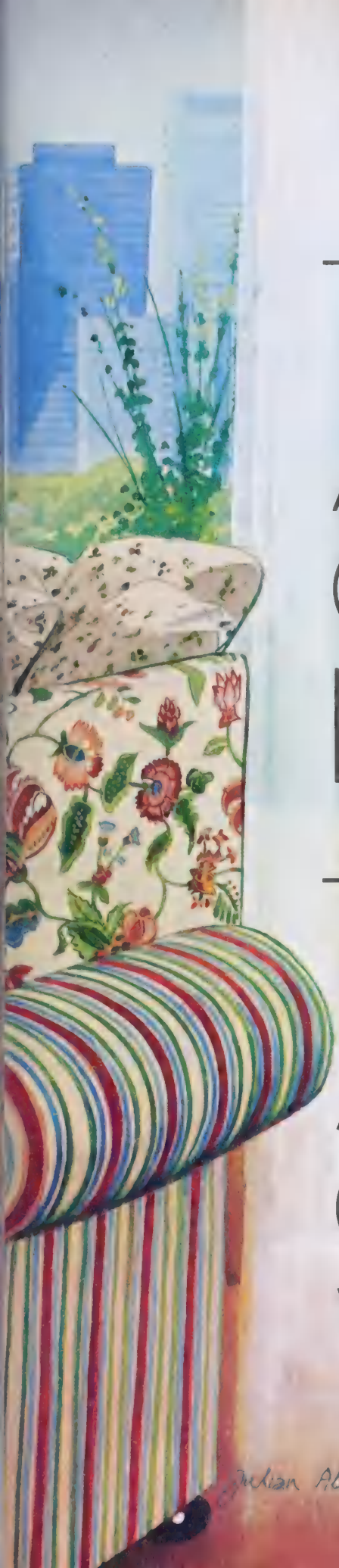
FOR MORE DETAILS, SEE PRODUCT INFORMATION

HIGH SEASON FOR SHEETS

Judging from the stylish sheet patterns this fall, there's hardly a sleeper in the lot. Take Martex, for instance, with its budding Shadow Rose *(below)*. Ditto for Dan River and new bedfellow Colefax & Fowler, whose famed English country style chintz has been translated into bed linens called Haseley Court and Cliveden. Another domestic union: JCPenney and Halston.►




New York Times



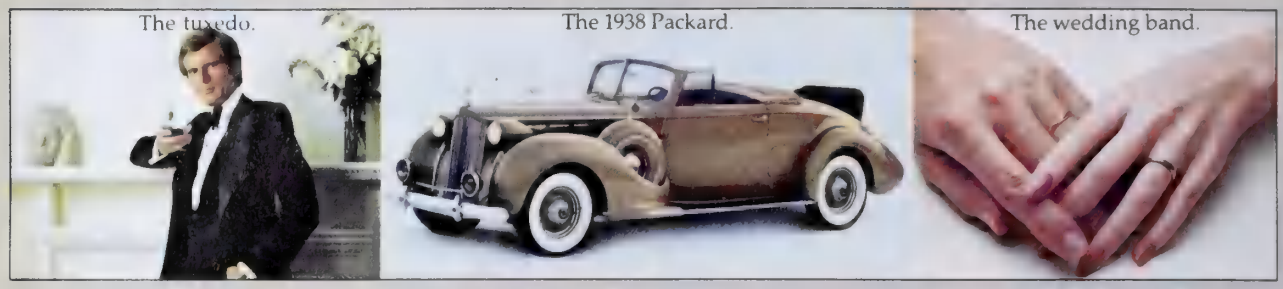
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Beacon Hill: *glazed cotton chintz on sofa;*
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Newberry: *cotton on cushions.*
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Book Previews

These new fall style-preceptors won't languish on the coffee table—they are an aid in [illegible] as to inspiring photographs. [illegible]



white by design

If you have ever dreamed of living in an all-white room or house, this book (Stewart, Tabori & Chang, $35) will inspire you. Author Bo Niles has divided the stunning spaces by mood rather than by decorating style because, as she writes, each is "expressive of its owner's unique personality and evocative of a mood or attitude rather than of a decorating style." Her focus ranges from romantic whites ("gently nostalgic rooms . . . evoke the mystique of times and places long past") to resort whites that she says "rejoice in tactile sensation." In fact, the same could be said of all the rooms where rough linens, whitewashed beams, antique laces, tiled surfaces and curly wicker create visual excitement.

KEITH SCOTT MORTON FROM *WHITE BY DESIGN* © BY STEWART, TABORI & CHANG PUBLISHER 1984



BARN PHOTO BY BARRY ELZ/STOCK MARKET



TABLE PHOTO BY GEAR, INC

AMERICAN V·I·E·W

The authors of this book, Raymond Waites, Bettye Martin and Norma Skurka, have written and illustrated an ode to America (Harper & Row, $35). They glory in the influence of tradition ("folk art and country objects made by our ancestors") as well as in the influence of technology ("Americans are doers"). But praise is not enough. They also want their readers to use what they see. To this end they offer information about how their own living spaces work plus advice about room design and color.

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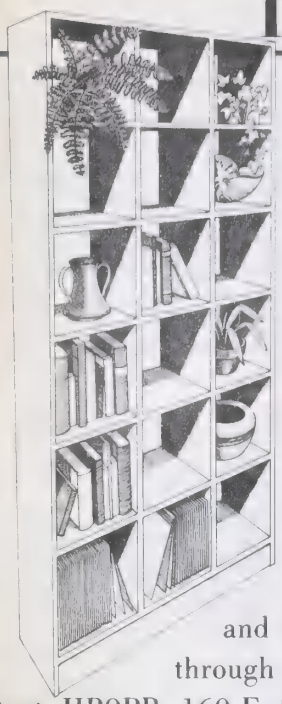
Pierre Deux's French Country

Written by Pierre Moulin, Pierre LeVec (owners of Pierre Deux shops) and Linda Dannenburg (Crown, $35) this book might well be subtitled "A Celebration of Provence." Glorious photographs capture the region's atmosphere, furniture, architecture, fabrics, pottery, gardens and colors. Explaining the focus on this one region the introduction states: "What has come to be known as 'the French country look' is, in fact, the style of Provence." In Provence the word "country" does not always mean rustic, and the authors show elegant estates and gardens as well as farmhouses and cottages.►





HB LOOKOUT



GOOD BUY

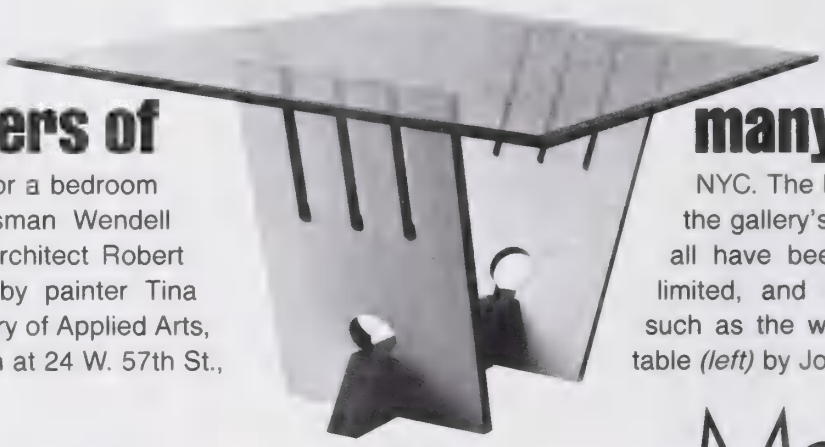
It used to be that a bookcase with handsome cubes like this white one *(left)* was a custom item. No more. Conran's has come out with a melamine version for $129 plus $26 shipping. It's 79 inches high, 38½ inches wide and is divided into 12-inch see-through cubes. Write to Conran's, Dept. HB9PR, 160 E. 54th St., NYC, 10022.

Not to be missed...

Thanks to new research, "The World of Grandma Moses" paints a fresh and enlightening portrait of you know who. The exhibit, at the Museum of American Folk Art, NYC, from Sept. 12 to Oct. 28, will travel to Baltimore, West Palm Beach, Nashville, Omaha and Peoria; a catalog is $8.10 ppd. from the museum at 125 W. 55th St., NYC 10019. ● For tea lovers and damask fans there are two excellent exhibits at the Cooper-Hewitt Museum in NYC through Oct. 28 and Nov. 4. ● The latest museum to open in Miami's Philip Johnson-designed cultural center: The Historical Museum of Southern Florida with hands-on, child-pleasing exhibits such as a multilevel Spanish fort. ● Where to find excellent contemporary crafts? The Morristown (N.J.) CraftMarket, Sept. 21 to 23 and at the Morris Museum's preview, from Aug. 24. Phone: (201) 263-8858 for details.

Masters of many art forms

Where can you shop for a bedroom suite by master craftsman Wendell Castle, wallpaper by architect Robert Venturi and linoleum by painter Tina Girouard? At The Gallery of Applied Arts, opening late this month at 24 W. 57th St., NYC. The best news is that none of the gallery's works are one-of-a-kind; all have been artfully reproduced in limited, and often unlimited, editions such as the wood and glass Key Hole table *(left)* by Joe Duke ($9,500).





Did You Know?

This elegantly carved Chippendale-style claw-and-ball-footed chair may be to Ronald Reagan what the rocker was to John F. Kennedy. The Oval Office boasts two by Kittinger (custom variations of model U583); the American Embassy in Ireland ordered a similar chair by Southwood to keep Mr. Reagan comfortable on his recent visit.

MoMA

exalting the everyday object

What might surprise you in the architecture and design department of the new Museum of Modern Art, NYC, is the presence of Tupperware, a dime store pillbox, a Coca Cola glass, a plastic pail and other objects you may well have in your house. Why are these mixed in with Bauhaus teapots? "I wanted to show what useful objects look like in the 20th century," says the department's director, Arthur Drexler. Yet seeking good design in everyday wares is a challenge because "often the people who do the best work don't think to show it to us." Such was the case with the ski helmets and hockey masks comprising an arresting display. "I asked my staff to round up everything being done in this area," says Mr. Drexler. One unexpected find: an inexpensive welder's mask, which, like the others, reflects "the influence of space travel with a little bit of horror movies thrown in." ►

ILLUSTRATION BY SUSAN FOSTER; PHOTO OF RONALD REAGAN

FOR MORE DETAILS, SEE PRODUCT INFORMATION



In 1902, Karen Gardner thought the garden provided the ideal place to sneak a cigarette.



Unfortunately, her idea was nipped in the bud.

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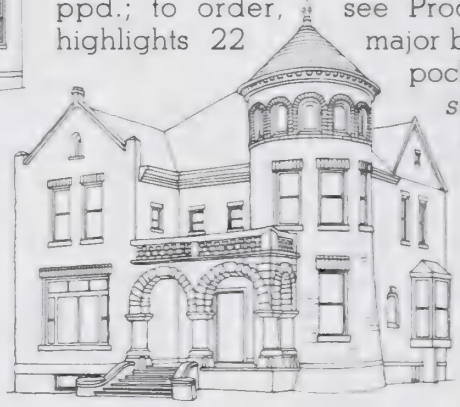
HB LOOKOUT



What's Greek (Revival) to You?

If you are a passionate housewatcher, but often wonder if the house you are admiring is Greek Revival *(like the middle sketch)* or Italianate *(top)* or something exotic like Richardsonian Romanesque *(below)*, help is at hand from a trio of recently published books. *A Field Guide to American Houses* by Virginia and Lee McAlester (Knopf, $20), arranged chronologically, has sketches, such as these, at the beginning of each chapter, along with sketches of subtypes plus extensive photographs. *What Style Is It?* (The Preservation Press, $9.50 ppd.; to order, see Product Information) highlights 22 major building styles in a pocket-size book. *Restored America* by Alice Cromie (American Legacy Press, $18) tells where to see these styles in preserved towns and historic districts.





BED BY POST



Now you don't have to live in the Rocky Mountains to sleep in this rustic, lodgepole pine bed. Since its 8- and 10-inch logs are joined with notches (and bolts), it can be knocked down and shipped anywhere. The double bed shown here is eight feet tall with a high mattress like that of old New England four-posters. It's $1,100 plus shipping and can be ordered with or without bark in king or queen sizes. The glass-topped log bedside table is $475, also from The Hissing Goose, Fourth and Leadville, Box 597, Ketchum, ID 83340.

BED PHOTO BY DALE GRITZ

Shopping Around



The snappiest new folding seat: this red plastic chair *(right)* with high-tech black steel legs, $74 ppd. from Luminaire, 2331 Ponce de Leon Blvd., Coral Gables, FL 33134. Made by Vivere, "Cricket" also comes in five other colors. • Riches from the Winterthur Museum—22 fabrics and wallpapers with motifs ranging from English to Oriental—have been reproduced by Albert Van Luit & Co., 4000 Chevy Chase Dr., Los Angeles, CA 90039. Write for stores near you.►

HB LOOKOUT



PATTERNS OF A PROLIFIC MAN

In the space of a decade, Jay Yang has become synonymous with high-fashion fabrics, sheets, china and, most recently, furniture. While putting his imprint on prestigious Clarence House and Brunschwig & Fils, Mr. Yang began "to dream about producing the same kind of fabrics for department stores rather than just for decorators." Mission accomplished, his retail fabric collections, including the latest Tenth Anniversary group (above), are so skillfully coordinated—colors, patterns mix and match—that decorating faux pas are next to impossible. His secret? "You should have only one very big floral in a room, so I only designed one!"

People





On her way to new heights

Ceramic artist Dorothy Hafner is taking off—in more ways than one. Known for her square dinnerware (a strong seller at Tiffany's), she's expanded our tabletop vocabulary with her triangular plates *(see shelves, above)*, geometric cups and a spirited tea service. "I wanted to find shapes that conveyed the energy of my patterns," says Ms. Hafner, whose artistry has caught the eye of Rosenthal. The company has asked her to design a line of porcelain vases *(see them by her right elbow)*, which will debut in stores this month. Ms. Hafner's handmade dinnerware is at Elan in NYC's Trump Tower and at selected galleries *(see Product Information)*.

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB

TOYS ARE HIM



You may have seen bits of Bernard Barenholtz's legendary toy collection on loan to Williamsburg and various museums. Now you can hear Mr. Barenholtz, cofounder of Creative Playthings, talk about "America's Toys" at the Home in Indiana antiques show, Sept. 29 in Indianapolis. What's hot now? Boats, airplanes (especially the early ones made in Germany) and comic book toys from the '40s and '50s, reports Mr. B. *(For a list of museums with terrific toy collections, see Product Information.)*

Spiegel AT HOME WITH THE IRISH

"We wanted to provide help for working women by producing a catalog that supplies what they need—clothes and furnishings—at a high level of taste," says Hank Johnson, president of Spiegel and mastermind of "the store," as their new catalog is called. **Ireland, The Magic is Here!** ***offers a bonanza of traditional table linens, crystal, handmade dinnerware and small pine furniture—coordinated by Carleton Varney. The catalog is so beautifully photographed—showing not only things to order but the countryside, too,—it doubles as a travel guide. For $2! Mr. Johnson promises a series of international decorating explorations like this one. Write to Spiegel, PO Box 7623, Chicago, IL 60580.***

PHOTO OF FABRICS BY SUSAN WOOD. PHOTOS OF TOYS BY J. BARRY O'ROURKE
PHOTO OF PLATES BY S. BAKER VAIL. PHOTO OF DOROTHY HAFNER BY JEANNE DZIENCIOL


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AT HOME WITH ANTIQUES

HOW TO ASSESS FINE QUALITY IN THE ANTIQUE FURNITURE YOU WANT TO BUY

You're exploring a forgotten antiques shop, wading past vintage china and old postcards, when suddenly you spy a corner cupboard—love at first sight. The proportions are perfect; the price is a comparative steal. Yet a warning bell goes off in your head: How do you know if the piece is as old as its 1830 tag?

For even the most savvy antiquer, the decision to buy requires serious sleuthing to uncover authentic signs of quality. Fakes abound, but "the major problem with furniture is alterations," says John Stair, head of restoration for Sotheby's. He adds that there's lucrative incentive for unscrupulous craftsmen to alter or "improve" furniture: "A $500 side chair can be worth three times as much if arms are added; an $8,000 bureau can bring $20,000 if someone spends $4,000 to turn it into a chest on chest."

Fortunately, steering away from faked and altered furniture is fairly easy if you buy from a reputable dealer and train your eye to see quality. Here is expert advice on antiquing.



Check to see if a chest's feet are authentic.

Chairs. If eight generations of sitters have relaxed in a chair, where would they leave their mark? On the legs. Seats generally show little distinctive wear since they come in contact with well-padded body parts, but the legs of chairs are subject to scuffing and kicking. As with any piece, "look for wear in logical places," says Jeanne Vibert of the American furniture and decorative arts department at Christie's. "Naturally, you'll expect to see a lot of wear on stretchers where feet can be looped and not on stretchers that are high." Expect also to see tiny repaired breaks in elaborate fretwork or fancy shield backs. The weakest points of a piece of furniture rarely survive intact.

Tip: Let your fingers do some "looking"; they can often feel repairs your eyes will miss. Also, "run your hands around the turnings on the legs of a Windsor chair," says Leigh Keno, American furniture specialist formerly at William Doyle Galleries. "If the chair is old, the wood will have shrunk and the turnings will be slightly oval."

Tables. Turning the table—or the chair or chest—upside down is one of the best ways to get a short course on its history. Because the underside of a tabletop or chair seat is usually unfinished, you can scan it for signs of machine planing, a good way to help date a piece made after 1850. Furthermore, on a tabletop you can look for darkening around the rim—the result of generations of hands reaching under to pick it up. On a gateleg table, you should be able to see a worn arc where the leg has swung against the wood.

Inspect both the finished sides and underside of the table to see or feel if there are any holes where old screws or plugs might have been, indicating that the top may have originally been attached to a different base—a common occurrence. Step back and see if the top is proportional to the base. Run your hand along the edges. If they're sharp, the top might be newly cut, even if from old wood. If the table has multiple pedestals, make sure they all match. (For more on antique tables, see next month's "At Home With Antiques.")

Highboys, chests on chests. Marriage is usually a venerated word—but not when applied to two-part pieces of furniture such as highboys and chests on chests. In these examples, marriage indicates a union of two alien parts, which seriously diminshes the value of the piece. The reason for the prevalence of such imposters, explains Mr. Stair, is the fact that "ceilings were much lower in the 19th century than in the 18th—especially in servants' quarters where out-of-fashion furniture was sent. To fit in smaller rooms, many two-part pieces were taken apart. I've seen houses where the top and bottom of a chest on chest were on different floors—and the owners didn't know they went together."

Thus when considering a chest on chest or a highboy, it is crucial to check whether the top and bottom belong together. Do the woods match? Is the grain similar? Move the piece out from the wall and inspect the back. Often a little ledge will have been added to support a wide top or a molding strip applied to fill out a narrow piece.

(Continued on page 44)

ILLUSTRATION BY NELLE DAVIS



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AT HOME WITH ANTIQUES

Continued from page 43

Tip: Pull out the drawers—if the top ones have different molding, dovetailing and construction, you may have a married piece.

Chests of drawers. The first question you should ask yourself about a chest of drawers is has it always led a such a modest life or was it once part of a grander chest on chest? Do the color and grain of the possibly new top match the sides? Is there stain under the edge of the top to give new wood an aged look?

If you turn a drawer over and run your hand along its bottom, you should be able to feel the slightly uneven texture that indicates hand-planing. Also inspect the dovetailing to see whether it is done by hand or machine. If the drawer bottom is one large board, check the grain on both sides—if it doesn't match, you've uncovered plywood. Also look for darkening or oxidation on the sides of the drawers. To make sure what you're seeing isn't recent stain, try this test: Scrape the wood with your fingernail—it should uncover lighter wood if the drawer has aged naturally.

The other important checkpoint on a chest of drawers is the feet. "If they are not original, this can shave thousands of dollars off the price," says Mr. Keno, who adds that "six out of 10 pieces have new or altered feet." Overturning a chest to inspect its feet will certainly cause a commotion; it will also mark you as a knowledgeable buyer. Look to see that the backs of the feet haven't been stained; examine the grain. "After carrying a good deal of weight for 200 years, the grain should be compressed and the wood stonelike to the touch," says Jeanne Vibert.

Tip: "Very few chests will have three small drawers across the top. That's a good clue it was probably part of a chest on chest," says Mr. Stair.

Upholstered furniture. Never be put off by a frayed wing chair or a camelback sofa that looks as if an irate German shepherd has just had a field day. Unless the upholstery is needlepoint, its condition has little impact on the value of the piece. Mr. Keno recalls a customer who "paid $800 to have her chair reupholstered before bringing it to auction only to find that the upholstery had to be cut open so the frame could be examined. Fortunately, her chair sold for $15,000, but if it hadn't been cut open, it would have brought only a fraction of that amount."

Such surgery is necessary so that buyers can inspect a chair. "Look at the number of tack holes on the bottom of the seat frame," says Ms. Vibert. "Several rows indicate reupholstering, a good sign that a chair has outlasted its fabric a number of times."

Painted furniture. Since paint can hide a multitude of sins, repairs and clues to age, this category of furniture can fool even experts. That's why Norfolk, Conn., dealer Holly Meier makes it a rule to inspect painted pieces in sunlight: "Look to see if the texture of the paint is uniform, if the color matches throughout."

Also examine the wear. Is the paint chipped in the right areas, worn on the top of the chair rails and seat crest? Can you see a red wash under the hinges of a cupboard indicating a different original color? Paint styles can help you date a piece, but since graining may be newly applied, analyzing the wear is important.

Wicker. How do you tell if a wonderful, lacy piece of wicker is truly old? "Lift it up," says Pamela Scurry of New York City's Wicker Garden. "Antique pieces were made with heavy oak frames." Then, she advises, turn the piece upside down to make sure the frame isn't broken and look for the manufacturer's labels—Haywood Wakefield and Whitney Co. being two of the best. Also beware of pieces with so many coats of paint that it's hard to see the wicker—their value is much less. "I don't believe in stripping wicker; it weakens the fibers and joints," says Ms. Scurry. She suggests avoiding pieces with a hairy, fibrous texture—signs of stripping. One more checkpoint: curlicues. Old wicker will have a horizontal support in the center of a curlicue; modern pieces will often only have a simple circle.

(Continued on page 134)

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TRAVEL

A TIDEWATER AIR OF THE 18TH CENTURY PREVAILS EVEN TODAY ON MARYLAND'S EASTERN SHORE

By JIM POWELL

Crossing the Chesapeake Bay Bridge from the congested Baltimore-Washington corridor, you soon become aware you're entering a timeless world. Amid low-lying tidewater country and scattered hamlets, stubborn people cling to old-fashioned ways developed during three centuries of virtual isolation from the mainland. Here oystermen still earn their livelihood with sailing ships designed 100 years ago. Maryland's Eastern Shore retains its captivating charms, as you can see when you explore for yourself.



Myrtle Grove near Easton, built in 1734 as a gift

There's a proud, independent heritage here. Waterways like the Choptank, Nanticoke, Wicomoco and Pocomoke rivers recall long-vanished Indian tribes. Many plantation owners sympathized with Great Britain during the American Revolution. Place names such as Princess Anne, Canterbury, Oxford and Cambridge reveal the Eastern Shore's English roots. While Maryland sided with the Union in the Civil War, thousands from the Eastern Shore crossed Chesapeake Bay and joined the Confederacy. Periodically, when locals are annoyed at some intrusion, there's a cry for the whole peninsula to be granted statehood.

Many people born and raised on the Eastern Shore speak with a memorable brogue. "Arster," for instance, describes the region's popular bivalve. "Balmur" is the city across the bay that gave us H. L. Mencken and Babe Ruth. Their baseball team? The "Orals." A favorite dessert is "pah" as in "Hot dawgs and apple pah urr 'murrican."

Eastern Shore cuisine reflects the region's astonishing bounty. Though pollution threatens Chesapeake Bay, its seafood catch—including oysters, clams, striped bass, flounder, spot, shad, white perch and crabs—is exceeded only by that from the Atlantic and Pacific oceans. There may be a bigger trade in oysters (available during months that have an "r"), but the blue crab is more famous. William W. Warner extolled its wonders in his witty *Beautiful Swimmers,* which won a Pulitzer Prize in 1977. *Callinectes sapidus* is referred to as a hardshell crab, a source of meat, unless it has molted. Then it's a soft-shell crab cooked whole.

Eastern Shore specialties

The Eastern Shore is also known for its game birds—it sits astride a great migrating flyway. Some 200,000 ducks and 550,000 geese fill the air with their bugling music as they winter on the Eastern Shore. From the Eastern Shore's fields come corn, soybeans, potatoes, onions and strawberries.

Eastern Shore cooks tend to be straightforward. Usually this means seafood fried, steamed or broiled with salt, pepper, lemon, butter and very little else. Many seafood houses cover their tables with newspapers or paper towels. Your orders may be brought to you in baskets, together perhaps with platters of steamed oysters, corn on the cob and pitchers of cold beer. Crab imperial appears on many Eastern Shore menus—the meat is baked in sauce that may be made with mayonnaise, milk, an egg, dry mustard, paprika and Old Bay seasoning. Oysters casino is another popular dish: oysters baked after being coated with chopped, fried and seasoned bacon, onion, green pepper and celery. I enjoyed my share of such Eastern Shore meals, but everywhere I went, I sought out more unusual fare.

After crossing the Chesapeake Bay Bridge, you may wish to acquaint yourself with the Eastern Shore as I did, by driving south. First, make a slight detour and go a few minutes north to picturesque Chestertown. Especially striking are the 18th-century riverfront homes. One is open to the public: Geddes-Piper House (1730) is a fine example of a Philadelphia townhouse where you can see antique maps, American silver and furniture. Hours are 1 to 4 P.M., Saturdays and Sundays, May through September. The broad, recently restored Main Street is enlivened by details like polished brass doorknobs, heavy oak doors and Victorian trelliswork on the handsome homes and stores. Available at the village bookstore is a map and detailed description of Chestertown's historic buildings, which will help you get more out of your visit.

(Continued on page 52)



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TRAVEL

Continued from page 51

The delights of Easton

To really experience the Eastern Shore, you should leave speedy Rte. 50, the major north-south thoroughfare, and see fishing villages and hamlets, some of which go back to the 17th century. The usual gas station maps aren't nearly detailed enough. When you pass through a county seat like Centreville, Easton or Chestertown, I recommend you stop at the courthouse for a county map. The ones I've seen are easy-to-read foldouts and cost $1. An alternative are the stapled county map books published by Alexandria Drafting Company. Available at local stationery stores, they run $5 or $6.



The Bratt or Academy House in Oxford

The richest, spiffiest county is Talbot—over 600 miles of shoreline on the Chesapeake Bay and its tributaries. An estimated 200 millionaires live here, including many Houghtons, Chryslers and du Ponts. There are over a hundred 18th-century manor houses.

Those who like to stroll around will be best-rewarded in Easton, a neat, restored tidewater town. While few buildings remain from the 1600s when Quakers settled here—William Penn worshipped at the white clapboard Third Haven Friends Meeting House on South Washington Street—there are lovely brick 18th-century buildings like Thomas Perrin Smith House, 119 North Washington Street (a townhouse), Lednum House and the Talbot County Court House. Gabled, turreted,

NORMAN HARRINGTON/HISTORICAL SOCIETY OF TALBOT COUNTY

gingerbread Victorian structures are also prevalent—among them, the Italianate North Building, Maryland National Bank, Chaffinch House and J. Frank Turner House.

On exhibit through October 28 at the Talbot County Historical Society, in the brick Neall House (1804 to 1810), 29 South Washington Street, is a remarkable collection of Quaker furniture, porcelain, silver, quilts, coverlets, samplers and costumes. It's open Tuesday through Saturday, 10 A.M. to 4 P.M. and Sunday, 1 to 4 P.M. Be sure to see the adjoining Federal-style garden—lilies, iris, peonies, roses and other cheerful perennials amid unusual paper mulberry, Kentucky coffee, golden chain and Chinese scholar trees.

Easton's nicest place to stay is the quiet, comfortable Tidewater Inn, in the heart of the historic district. Stylish shops are nearby, and the inn is ideally located for a leisurely evening stroll.

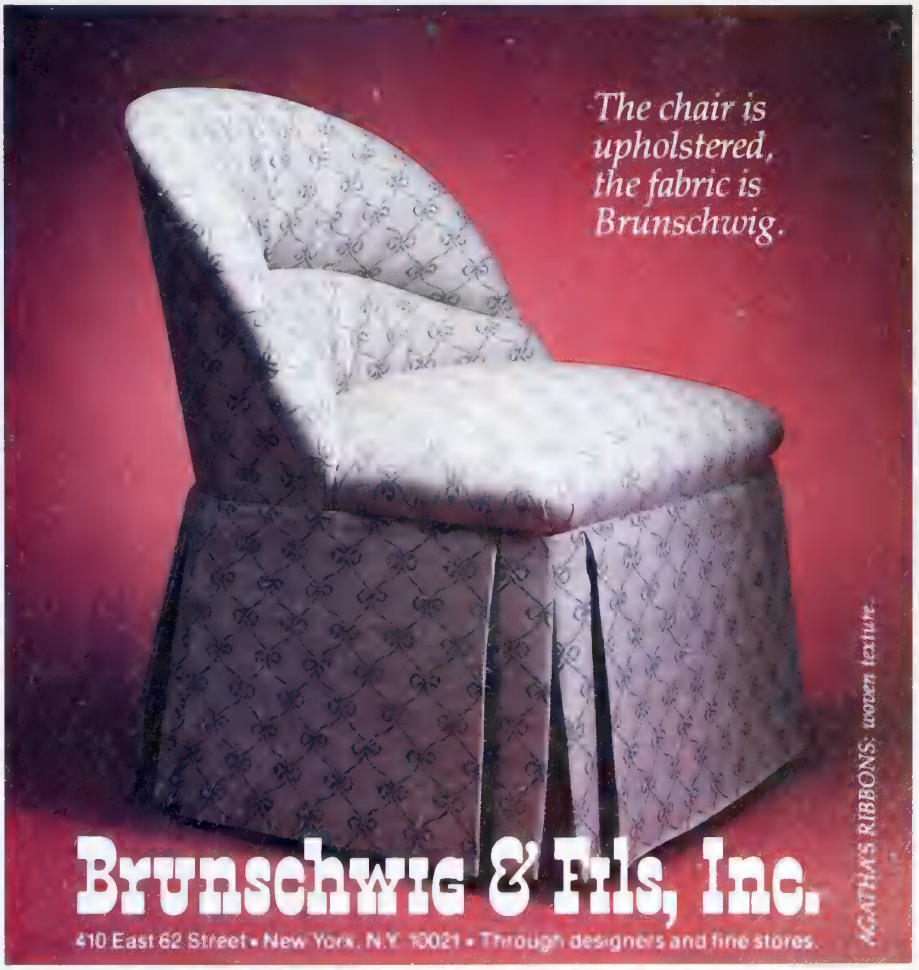
For the most imaginative food along Maryland's Eastern Shore, have lunch at Mason's, 22 South Harrison Street, in a prim yellow house one half block south of the Tidewater Inn. Ebullient Mary Mason uses fresh ingredients and makes all her sauces—including mayonnaise and horseradish—on the premises. She prepares dishes the day they're served. Nothing is fried. For crab salad she selects only backfin meat (claw and so-called "special" meat—which means everything else—is less than half as expensive). She serves her crabmeat with celery, scallions, capers and several kinds of leaf lettuce—no iceberg here! Her seafood casserole is a medley of fresh julienned, vegetables over rice and is topped with shrimp, scallops, lobster and squid. Fresh basil provides a delightful accent. Among the other dishes she may offer are crab bisque, oyster soufflé, and, of course, crab cakes.

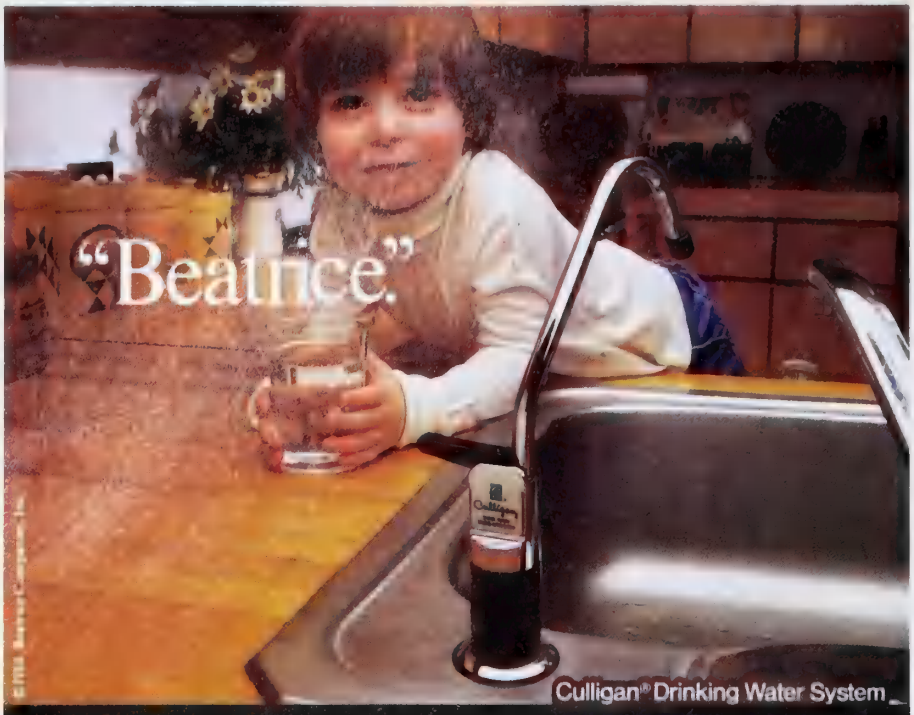
Touring St. Michaels

From Easton, it's a pleasant drive to St. Michaels whose narrow tree-shaded streets and white frame houses date from colonial days. James Michener stayed in St. Michaels when he researched his bestselling novel *Chesapeake* and, reportedly, he still maintains a home here.

(Continued on page 54)







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TRAVEL

Continued from page 53

The most appealing sights are between Talbot Street and the harbor—Tarr House, for instance, which goes back to 1667. Mount Pleasant, a white brick home built in 1806, is occupied now by Maryland National Bank. Amelia Welby House, built in the mid-1700s, sheltered Edgar Allen Poe for a while. An informative folder called "St. Michaels Walking Tour" lists these



Easton's Academy of the Arts, c. 1880

and other historical sites. St. Michaels has dozens of charming little shops you may wish to explore.

If you're in the mood for hearty seafood by the water, The Crab Claw is only a few steps away. This is the kind of place where it's OK to make a mess. You may be presented with a mallet and a heaping platter of steamed and seasoned crabs. "If he don't kick, we don't cook," the menu declares. A pitcher of beer helps. Those with a richer palate should amble over to St. Michaels Inn—standard, capably-prepared dishes like Crab Imperial, Deviled Crab and Coquilles St. Jacques.

The Inn at Perry Cabin, facing Fogg Cove, offers the best local accommodations. It was the home of Samuel Hambleton who served under Commodore Oliver H. Perry during the War of 1812—British gunboats bombarded the town then because its craftsmen built Baltimore clippers, among the fastest and most beautiful sailing ships ever produced in this country. Set way back from the main road are six guest rooms furnished with antiques. A 19th-century carriage house, once part of a riding academy, was moved here and convert-

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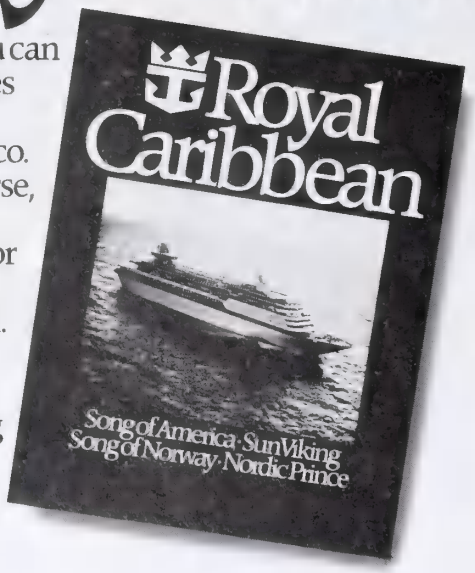
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ed into the Spectacular Bid Bar. Harry Meyerhoff, who owns the place, named the bar after his racehorse, which won the 1979 Kentucky Derby and Preakness.

Ferrying to Oxford

I'd recommend a scenic drive to Bellevue, then the 15-minute ferry across the Tred Avon River to Oxford. Believed to be the oldest free-running United States ferry, it has been crossing the river since 1760. This is an easy way to get out on the water and view the gingerbread Victorian homes that line the shore at Oxford.

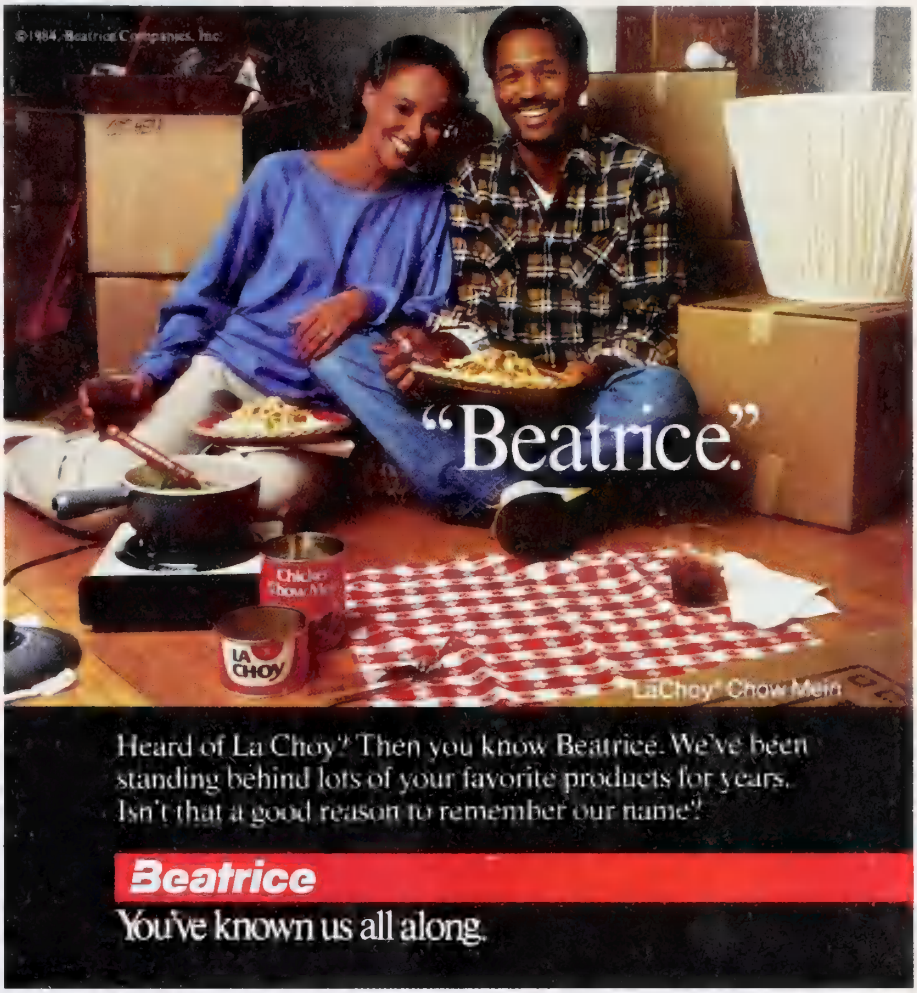
You arrive near the Robert Morris Inn, a rambling two-story place that shipping agent Robert Morris built as a residence and office around 1710. Beams and paneling are hand-hewn oak secured with handcrafted nails. Fireplaces are English brick. A mansard roof was added during the mid-1800s when it became a river hotel. Run now by Wendy and Ken Gibson, it has benefited from thoughtful restoration. The ambience and attentive kitchen make Robert Morris Inn a good place to enjoy a relaxing meal. James Michener reportedly surveyed Eastern Shore crab cakes and, on a scale of 1 to 10, gave the Robert Morris Inn a 9.2 rating. There are 27 rooms, free from the distraction of telephones and television.

Oxford is a town with many lovely homes and white picket fences. Off Oxford Road, for instance, is a kind of telescoping two-story white clapboard structure called Jena, which dates from 1700. Nearby is the much larger Plimhimmon, graced by stately osage orange trees, ginkgos and a willow oak (estimated to be 350 years old) that may be the largest of its kind in the United States. Oxford's brick sidewalks are set in a herringbone pattern.

Antiques and crab derbys

Antiques dealers abound throughout Talbot County, mostly in Easton, St. Michaels and Oxford. While I didn't find one with a really impressive collection, there are good things, mostly Victorian and later, for those who have a discerning eye. Don't miss out-of-the-way shops that can make country antiquing so much fun. For instance, in

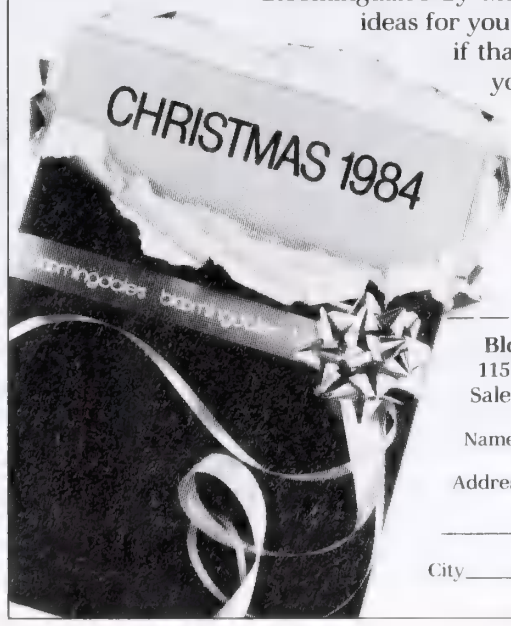
(Continued on page 56)



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TRAVEL

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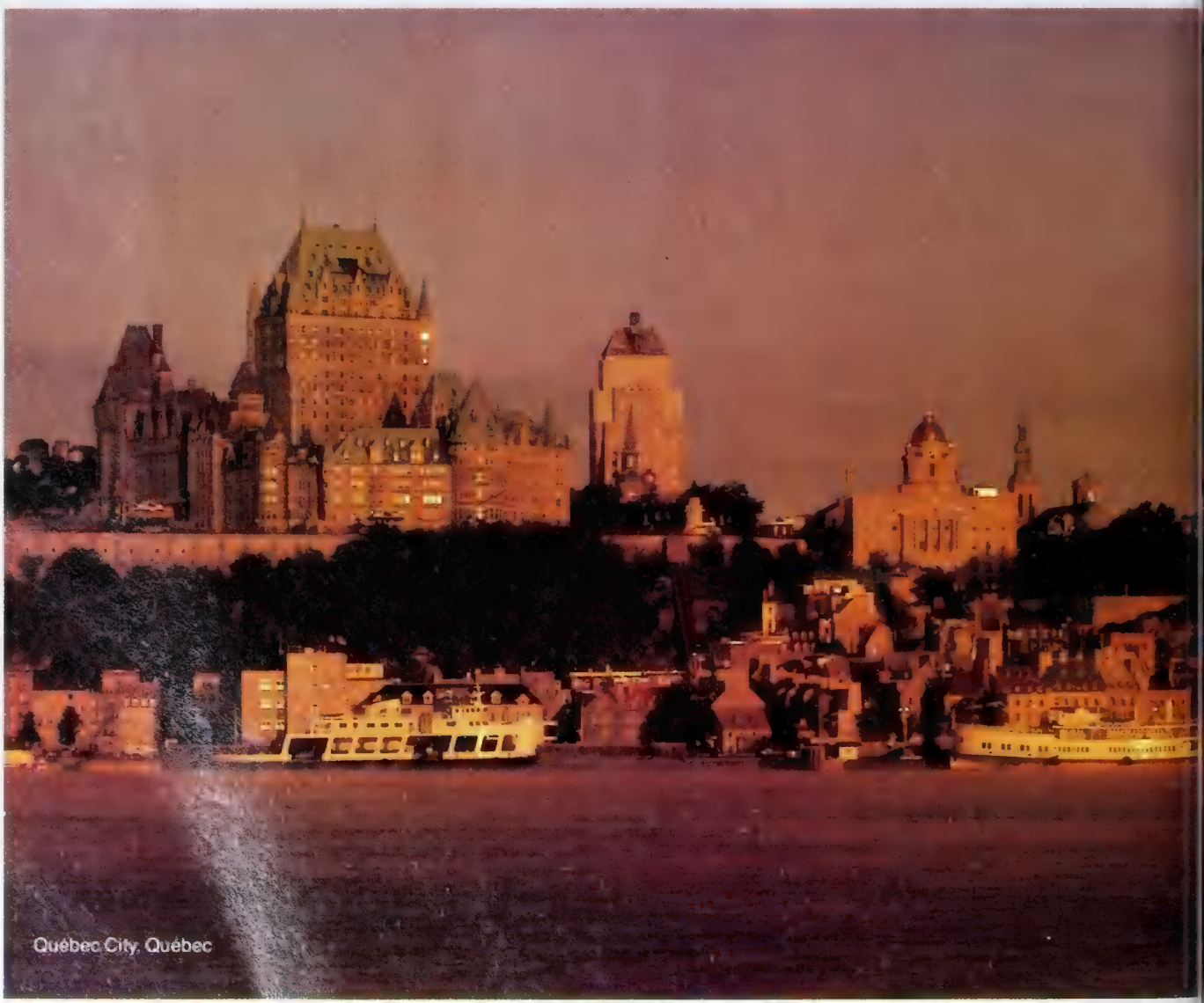
Royal Oak, a blip on the map between Easton and St. Michaels, is The Collection Box. It's a former church dating from the early 1800s, filled with antiques such as Victorian mahogany tall chests, rocking chairs, duck decoys, and ship lanterns. "Sometimes we have interesting architectural pieces," laughs owner Carol Kilmon, "like French double doors, turned porch posts and stained glass windows that people build into their homes."

To sense the spirit of bygone days, drive south to Crisfield. Admittedly there isn't much elegance in this fishing village, long billed as America's "seafood capital," but the salt atmosphere is wonderful. Buildings near the waterfront stand on mounds of oyster shells. Most innovations of the Chesapeake Bay oyster and crab trade were developed in Crisfield. Here, as well, is the boisterous annual Hard Crab Derby, held every Labor Day at the 3,500-seat Crab Bowl. It's the Churchill Downs of crabdom, and fierce competitors like "Wolverine" and "Clawdius" usually wind up on somebody's table.

Try to visit Smith Island, Maryland's only inhabited island accessible exclusively by boat. It's a world apart, only 12 miles west. The ferry leaves Crisfield daily at 12:30 P.M. and returns at 5:30 P.M. It's a 30-minute ride. Make advance reservations during the summer. Contact Captain Alan Tyler, Rhodes Point, MD 21858. Or call (301) 425-2771.

Declared Captain John Smith who came ashore in 1608: "Heaven and earth seemed never to have agreed better for man's commodious and delight-

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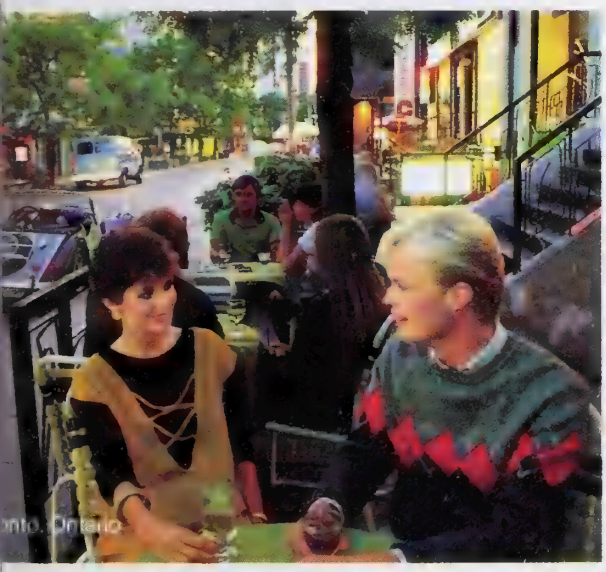
ful habitation." Most of the 500-plus people who live here are named Evans, Tyler, Bradshaw, Bruce or Marshall. They're descended from the original English settlers. There are three little communities: Ewell, Tylerton and Rhodes Town. Smith Island is white clapboard houses, narrow lanes and marsh grasses. Waterways cut in from everywhere.

You should savor Frances Kitching's cooking. This sturdy, spirited woman lives in Ewell. For $9, you get a family-style meal, which is whatever she feels like preparing that day. Typical fare may include crab cakes, fried crabs, ham, green beans, corn pudding, spiced apples, pickled carrots, pickled watermelon rind and coconut custard pie. She enjoys serving people what they may not find elsewhere—crabs stewed with bacon, onions and potatoes, for instance. If you just want a crab cake and iced tea, that would be $3.50.

Tips for making a good crab cake? "Not handling it is important," she says. "If you're mixing by hand, try to make the crab cakes all the same size; they tend to become more compact. An ice cream scoop will make them the same size and also keep them fluffy."

If you're interested, call ahead—the number is (301) 425-3321—so Mrs. Kitching can be ready when you get off the boat. She has five rooms for overnight guests, and the $35 charge includes a family-style meal and breakfast. She accommodates people year-round. How to find her place? Lanes aren't marked on Smith Island, and most houses are white clapboard. Your best bet is to ask the captain as you disembark. Frances Kitching's house is a short walk down the street from Ewell Methodist Church.■

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Focal point of the room: a 10-foot-long window-seat installed in front of an ordinary picture window that takes the place of a wall and an aluminum door leading to a garden. The space serves as flexible seating for dinner parties—room for six! Mrs. Geddes removed white paint from the beams and returned beautiful old oak floors to a dark walnut color.

MICHAEL DUNNE



The Trappings of a Pretty Room

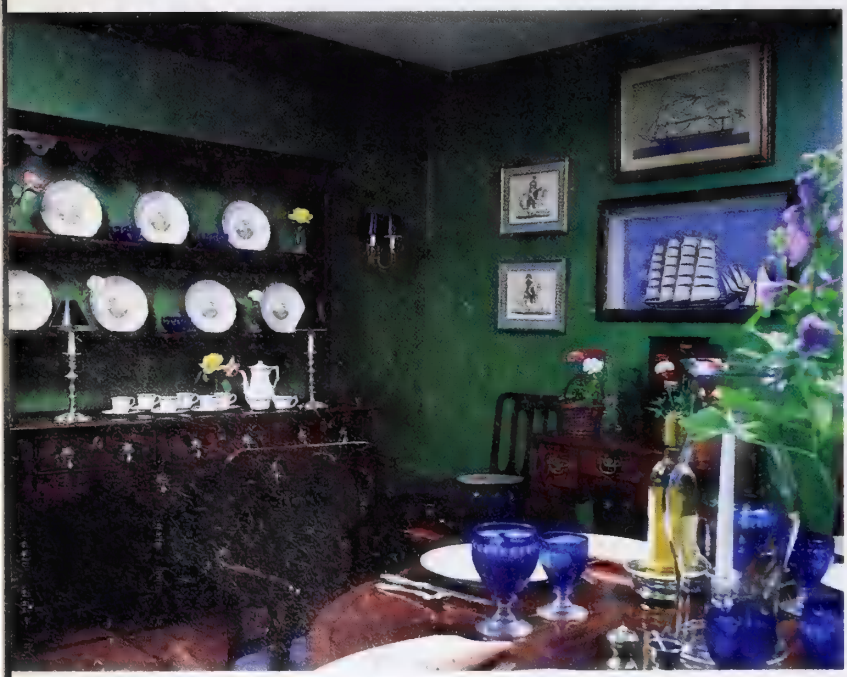
"Masses of patterns work together in this room," says Anne Hildt Geddes of the living room of her house on the north shore of Long Island. "There's a braid in the rug, a squiggle on some of the upholstery and fabric lining the draperies; there's also a classic floral chintz on the chairs and a textured stippling of the walls. With only three colors—a dusty rose, an off-white and a beige—the mix entertains but doesn't tire the eye."►

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The personal approach to decorating is not easily developed. It takes years of analyzing and refining one's own view amid the swirl of trends and fads that give all of fashion its verve and excitement. Anne Hildt Geddes learned from one of the best teachers, Mrs. Henry Parish—Sister Parish of Parish-Hadley Associates Inc. "I learned to see the bone structure of a room," says Mrs. Geddes."I learned what the best craftsmanship could contribute to a concept held in mind before it became another's reality." The dining room *(right and below)* was the last room of her house to be decorated during a five-year period. "I inherited the dining table, the chairs and the magnificent needlepoint carpet my mother-in-law had made. I found the Scottish corner cupboard *(right),* the Welsh dresser *(below)* and the American mantelpiece. What I wanted was the feeling of a dressy taproom whose walls would be the color of antique green crackle porcelain. (It took me two years to find the man who could do them.) I believe in making a room right. The best things usually come last anyway!"■

Editor KATRIN TOLLESON



Against a background of deep bottle-green Mrs. Geddes's family treasures fill the room (above): *pictures of ships and Continental soldiers, heirloom plates, cobalt crystal engraved with the family crest and fine old woods.*

Works of art given to Mrs. Geddes (right): *the screen painted by her grandmother, the carpet handmade by her mother-in-law from which zodiac symbols were cut and then used for the center of each dining chair seat.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION


Pretty Rooms are Back!



Rescued from razing, a 19th-century Texas farmhouse was moved out of the path of progress to a knoll aglow with bluebonnets. Lovingly restored and filled with native antiques, the house looks as it must have looked a century ago.



Leila, 15, Norrie, 12, and Laura Cochran, 9 *(from left, above),* are sixth-generation Texans, a claim few children can make. Like most modern Texans, their lifestyle was very different from that of their forebears—until they "inherited" an 1870 German farmhouse about to be razed. Actually two houses joined together—the old Texas way to remodel—their future home stood in the path of a housing development. "A friend who owned the land offered to give us the house if we'd move it," says Robbie Cochran, the girls' father. The acquisition of such an authentic piece of Lone Star history inspired the family to begin collecting Texas furniture. "We could date and document the house and we wanted to be able to do the same with our antiques," says Lee Cochran *(inset right),* who seems to have passed on her love of collecting. Her daughters now spend rainy days playing "dealer," trading the family's collectibles from their own "shops." ►

Reviving Tradition Deep in the Heart of Texas





Reviving Tradition in Texas



"We've been collecting country antiques since we were married but never really thought about Texas pieces until we adopted this house. How I wish we'd started earlier because Texas furniture is getting scarce.

Collecting Texas antiques has also led to a collection of family stories—like the time Lee and Robbie Cochran were touring a neighbor's abandoned outbuilding. Hoping to find some examples of old paint colors, they wandered upstairs and were delighted to discover an unusual bed decorated with hex signs *(see page 70).* "We had to lower it out the window into our pickup truck because we didn't want to unfasten the pegged headboards," says Mr. Cochran. "Most of our furniture, which we began collecting seven years ago, came from landowners on our creek," he adds, referring to a three-county area filled with descendants of Texas's original German settlers. Arriving from Europe around 1840, they cut down Texas's longleaf pine and fashioned strong-lined pieces such as the daybed and settle *(above).* Walnut, native but scarce, was also used for furniture, but sometimes only on showy areas such as the front two legs of a table.

Though Texas furniture still turns up in the Cochrans' farm area, Meyer pottery *(opposite),* Mr. Cochran's special passion, is very hard to find. "I come across a lot of Wilson pottery here, so I trade with collectors in San Antonio where Meyer is more prevalent," he says. What he loves about this rustic, hand-thrown earthenware is the unexpected variety of colors that results from firing and the ingenuity of forms—from dinnerware and planters to chicken water dishes (the pieces with indented sides, under the pie safe).►

Above: *The living room's Texas furniture is set off by out-of-state accessories such as an unusual pieced, braided rug, collected because native baskets and quilts are hard to find.* Opposite: *A pie safe holds Meyer pottery—made until 1940, when the clay for its slip glaze was no longer available.*

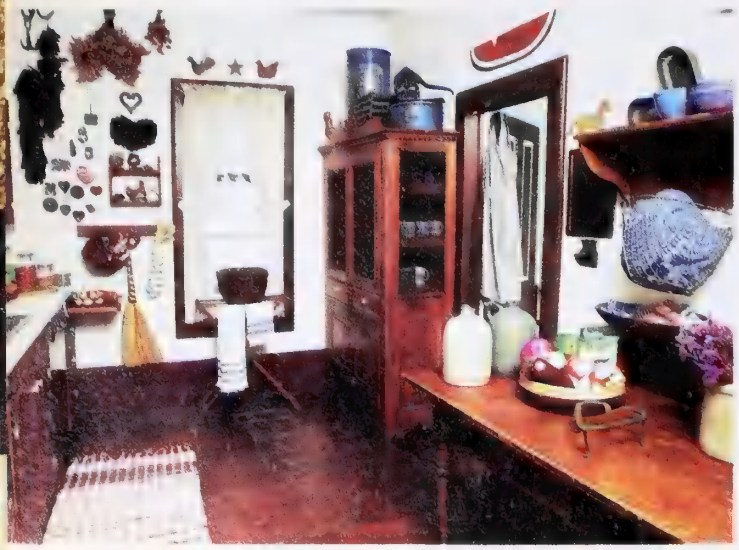
Reviving Tradition in Texas

For their kitchen, the Cochran family adapted an unused space. For the breakfast room they closed in a latticed outdoor area—and painted the ceiling blue to match the big Texas sky.

"We visited the restored Texas village at Round Top so many times the tour guide finally said, 'You again! I can't charge you, just wander around,' " recalls Mrs. Cochran, who turned to period Texas rooms for authentic decorating ideas. "Colors are hardest to get right. I used to dream about paint," she says. "It wasn't until I got a shade on the wall that I'd realize what needed to be added to make it look mellow and aged." The breakfast room *(right),* made by enclosing a latticed outdoor room, has one of the more elaborate, carefully researched schemes—a green wall, brown chair rail, wheat-colored baseboard and blue ceiling.

"Blue was the color Texans used on their porch ceilings to simulate the sky," says Mrs. Cochran, who used the same shade of blue on the ceiling of her kitchen *(below).* Since the 1870 house had no indoor cooking facilities, the kitchen had to be fashioned out of a small unused room. In searching for old wood to make the cabinets, the Cochrans discovered some aged barnwood in one of their outbuildings. The wood's unusual brown color results from its having spent nearly a century indoors, protected from weathering. "One of the pieces we're proudest of"—a phrase that often punctuates the Cochrans' description of their house—is the kitchen's elegant pie safe, exquisitely crafted for a bride in 1900. It is remarkable because it was made a decade or two after manufactured golden oak virtually eliminated Texas's handcrafted furniture making. ►







Above: *The breakfast room's Texas table is set with a basket of bluebonnets, a rare Meyer pottery pitcher and small 1920s blue mixing bowls, used here for salad. The grapevine wreath, harvested by the Cochran girls, gets its unusual colors from leaves left to dry on the vine.* Far left: *The kitchen has new cabinets made from vintage but unweathered barnwood. In its finely crafted pie safe, made in 1900 for a bride, is the family's everyday china.* Left: *With its curving Biedermeier lines this Texas settle is one of the Cochrans' finest pieces.* Right: *As proof that Meyer pottery was thrown by hand, you can see finger marks on the center crock. "The sign of a master Meyer potter was throwing 100 ten-gallon crocks in a day," says Mr. Cochran.*



Reviving Tradition in Texas



"Whenever I want a lift, I change the quilts on the wall"

Vintage Texas beds were too tiny for the Cochrans, who had a roomy four-poster *(above)* made from old cypress and pine. The square Victorian pillow shams, embroidered with red crewel or Turkey work (named after the red threads in Turkish carpets), show Texas bluebonnets. Beside the bed, an old-fashioned toy block village sits atop a black-stained desk, found in a church at Round Top, Tex. ■ *Editor* MARY EMMERLING



Left: *For easy decorating changes and quilt protection, the Cochrans back their diverse collection of wall quilts with strips of Velcro.* Right: *This unique scrolled, pegged bed has barely visible hex signs scratched into the headboard.* Opposite: *The distinctive yellow-grain paint on this unusually large wardrobe was hidden beneath a later black varnish that Mr. Cochran managed to remove.*





URBAN SPACE





PERSONALIZING A LOFT

This young architect's loft with its intimate library, baronial living room and sleeping bunks for guests suits his notion of home

After reading real estate ads every Sunday for two years, architect Jamie Wollens of Wollens-Sachs finally found his first home: a 2,000-square-foot loft with three walls of windows and tiny children's sinks and desks from a former nursery school. How could he make the loft "feel like a house on a palatial scale?" With a "baronial" living room *plus* intimate spaces, such as the appealing hall *(opposite)* equipped with a little library alcove, reading chair and desk *(not shown)*. The hall's living room end is capped with an architectural dome where Mr. Wollens likes to set a dinner table for two. His other intimate eating area is in the kitchen, secluded beneath the guest sleeping lofts *(right)*. His bedroom, also beneath a loft, is cleverly hidden behind elegant sliding glass-paned doors.►



Unable to find a light fixture he liked, Mr. Wollens designed this ingenious sconce with four paper plates.



PETER BOSCH

Entered by the marble-tiled hall *(opposite)*, the living room *(above)* is dominated by two sleeping lofts. Beneath them are the kitchen and master bedroom (behind glass doors).

OPPOSITE: "TORSO" LOVE SEAT, A.I. ABOVE: DESK CHAIR (ONE OF A PAIR), MICHAEL PIERSCHALLA

PERSONALIZING A LOFT

The ultimate city luxury: glorious light and open spaces



FLOORCLOTH CUSTOM PAINTED BY TROMPLOY INC. ACDco TABLE (AS DESK), FURNITURE OF THE TWENTIETH CENTURY. CONCRETE TABLE (REAR CORNER), FURNITURE CLUB. GREEN BUST, LIMITED EDITIONS. STONE BUST (ON COFFEE TABLE), JOHN ROSSELLI.



This 40-foot-long living room is lined with 11 windows, including a huge picture window with a seat-height marble ledge that Mr. Wollens added. His painted floorcloth was inspired by the cobblestoned courtyard of the church next door.►

PERSONALIZING A LOFT



Inspired by Japanese *shoji* screens, the bedroom's sliding doors have a practical advantage: Their hand-blown glass panes, framed in yellow oak, are an excellent sound-softener. Adjacent to the bedroom *(see plans below)* is the master bath with steam room.

The loft's small "rooms," though appealingly intimate, offer the same tribute to sunshine as the baronial living room. The bedroom, for example, basks in the living room's dramatic light even when its sliding glass-paned doors are shut. Interestingly, this process of illumination can be reversed at night. If the bedroom is lit, a lustrous green glow is cast into the living room.

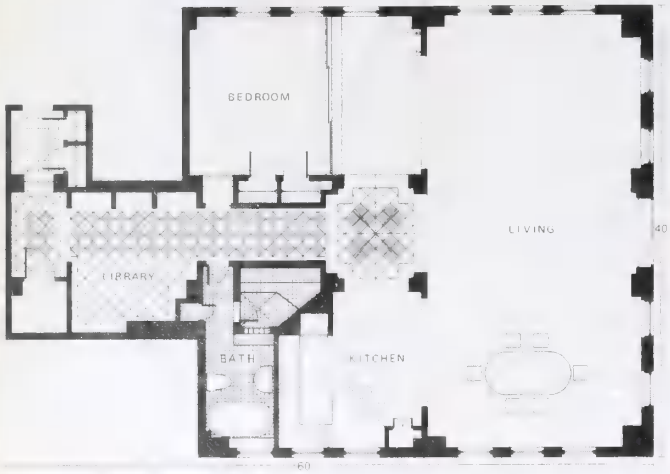
Like the bedroom, the loft's kitchen and bathroom each have their own sources of sunlight, which was a top priority for Mr. Wollens. "I hate cooking in a room without windows," he says. Thus he designed his kitchen around two. One of these windows stretches from stove to ceiling; the other, bisected by the guest sleeping loft over the breakfast counter, shares its view with visitors overhead.

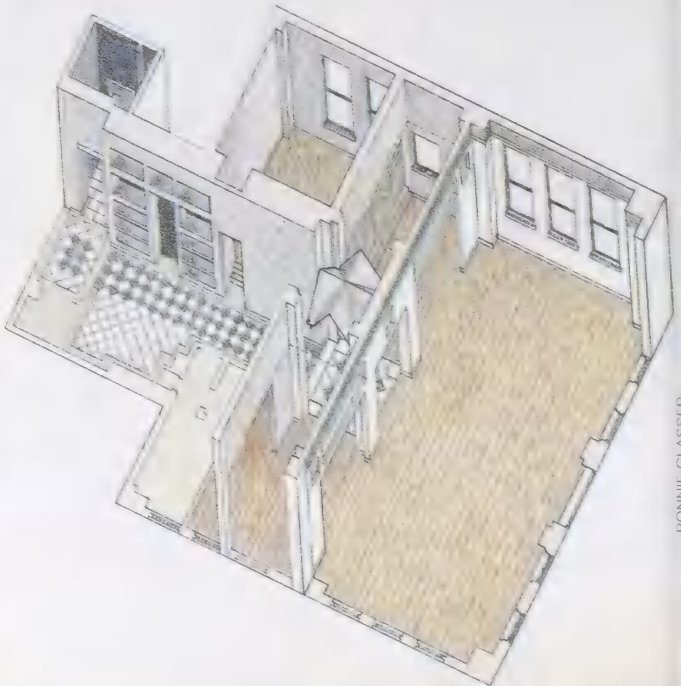
With 17 windows at his disposal, Mr. Wollens has ample places to bask in the city's light, even if he's inspired to move furniture around for the best view. For example, his dining room table *(opposite bottom),* equipped with wheels, can easily be rolled to the west to catch the sunset, to the east to make the most of morning's glow.■

Editor JODY THOMPSON-KENNEDY

OPPOSITE TOP: STOOLS, CLASSIC GALLERY
OPPOSITE BOTTOM: YELLOW AND WHITE BOWL, JOHN ROSSELLI

FOR MORE DETAILS, SEE PRODUCT INFORMATION





BONNIE GLASSER

The open kitchen *(above)* is topped by a guest sleeping loft, which is reached via the pullout oak library ladder. The glass-paned door for the kitchen's china cabinet was a street find.

The sunny dining room *(below)*, actually a corner of the spacious living room, has an architectural table Mr. Wollens uses for client meetings as well as for entertaining.

This loft is a showcase of superlative contemporary classics—from the china in its kitchen cabinet to its architect-designed furniture



ONE-ROOM MASTERPIECE



Inspired by the Japanese sensitivity to details, the owner integrated cabinetry to monopolize *and* beautify workspace

American architecture is resplendent with the names of Californians who have brought a new appreciation for the beauties of handworked wood into their commissioned houses: Bernard Maybeck, the brothers Greene, Irving Gill and Willis Polk, among others. Drawing on this tradition of craftsmanship, California architect John Marsh Davis remodeled his own small house using redwood throughout. The result is a small miracle that maximizes every inch of its 20-by-40-foot dimensions. With the help of carpenter Gary Sheffield an amazing system of storage cabinets, a freestanding multifunctional pillar, trim and flooring were installed to make the house as sleek and efficient as a ship's cabin, where small galleys and staterooms traditionally boast a lavish use of handworked woods. Mirrors are ingeniously placed to fool the eye. To double light and widen the sense of the room, mirrors conceal the walls behind the entry *(below),* as well as beside the hearth *(opposite).* "I owe a debt of gratitude to all those men who drew our eyes toward the natural elegance of wood, sunlight and trim, lean space. I am also indebted to my carpenter, from whom I learned the values of wood's great potential," says Mr. Davis.►



RUSSELL MACMASTERS

Simple, beautiful treasures collected over a lifetime produce a decorating style that is decidedly warm and masculine: Oriental carpets along with touches of brass and leather.

ONE-ROOM MASTERPIECE

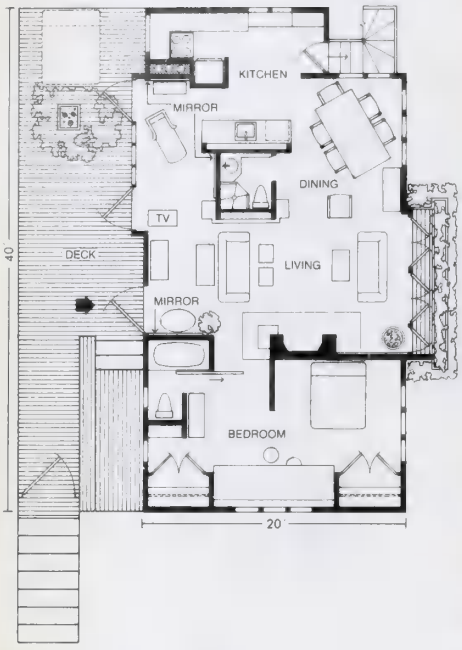
Only 20 by 40 feet, the room
is a tribute to ingenuity
and masterful economy of space





"I have built six houses in the Sausalito area," says John Marsh Davis, "but this is the one I like to think of as my laboratory of ideas. For example, the flying buttresses racing across the ceiling or the visual stunts going on with the mirrors are all reflections of a playful spirit—of a designer having fun." The pillarlike bookcase functions as a central axis for the one room. It houses books on the living room side and a sink and dishwasher on the opposite kitchen side, plus a clever interior bath complete with sink and shower stall ingeniously fitted into an area no more than five feet square. That's living shipshape. ►

ONE-ROOM MASTERPIECE





An architect's love for wood transforms his one-room bungalow into a triumph of handwork

John Marsh Davis's extensive travels in Japan during his tenure in the Navy are reflected throughout his house—he's even named his golden retriever Kobe. A modified duplex, Mr. Davis's quarters comprise one great space designed along Japanese open-plan lines but without the attendant sliding *shoji* screens the Japanese use to define "rooms" as they are needed. "I have always been fascinated by Japanese architecture; its use of wood shows off the structural beauty of a design better than any other material," he says. "Japanese houses also seem to echo modes of living we in the United States have come to understand better: one-level living, furnishings placed in the middle of rooms and multifunctional, flexible rooms, decks and gardens, all contributing an architectural look."

Mr. Davis played up an existing deck around the house by placing mirrors next to glass windows that duplicate the view, making the room seem bigger, longer, wider and brighter than it really is. Other touches of Japan: baskets, storage chests, books on Japanese architecture and gardening.

In fair weather Mr. Davis sleeps outdoors without a roof of any sort. "It never rains after the spring. When the sun comes out, it dries the dew off the blankets. When it doesn't come out, I hide under the covers!"

A passion for rare, fine carpets is one of Mr. Davis's great pleasures. "I change my rugs the way other men change their neckties," he laughs. In fact, the carpets bring a personality all their own to the sleek, pared-down look throughout the rest of the house. Their rough texture and vivid colors add contrast to the subtle, elegant tones of the redwood, teak and brass trims and the Japanese baskets.

Mr. Davis's wholly personal approach to decorating gives the little house its inimitable charm. The leather sofas, for example, were sprayed with a flat black paint, rubbed with steel wool until they gleamed and have looked old and venerable from that day on. (Will the paint come off on your clothes? No!) Only an individualist would have had the nerve to risk such a bold stroke. But that's part of John Davis's unique version of California stouthearted living.■ *Editor* PENELOPE WISNER



With the orderly perfection and coziness of "below decks living" John Marsh Davis has fitted his kitchen *(above)* with the best of the cabinetmaker's art. His collection of blue and white bowls and dishes, trays, deep pots and other cooking gear is arranged in various built-ins with free-standing Japanese storage chests. In the foreground is the wood-faced side of the refrigerator. *Opposite:* A plan of the essentially one-room house, decks and gardens; a rolltop standing cabinet with redwood cornice. *Left:* glass and cutlery storage in the bookcase pillar. A kitchen sink, dishwasher and pullout flat drawers are all incorporated, trimmed with brass. Fireplace grate on opening pages designed by Robert Owings, ironsmith; chaise from Germany, sanded free of its paint; a summer-weight Oriental carpet used as a comfortable throw.



RED WHITE & BLACK

High-voltage hues boost your decorating power

Three cheers for the red, white and black! It's one of the most dramatic and powerful combinations of the century, and it's impact on the decorative arts has never been greater. As the classic design examples on these pages show, the idea of these colors—in various combinations—is not brand new to interior design. What is new is the innovative way the colors are being used right now in an astonishing array of products. They range from op art china to bathroom fixtures, from furniture to colanders like this beautifully sculptured plastic design from Italy (2). Colandar, juicer and strainer from Guzzini; imported by Global Distributors.



1

(1) Named for the Chinese dynasty, this Tang vase is classically shaped in black glass and stands 11 inches tall; Two's Company Inc.



10 9 8

RIC COHN



2



3

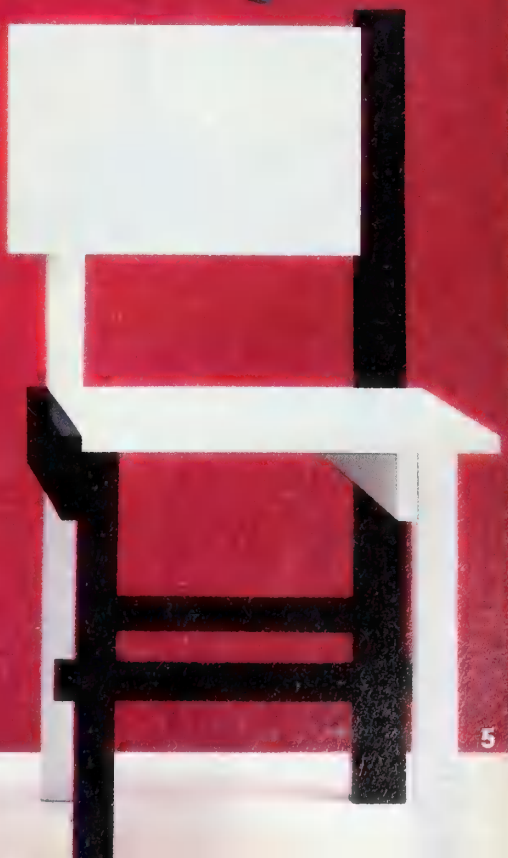
(3) Crystal bowl with red rim; Kosta Boda. (4) Origami-inspired dish; Mikasa. (5) A Dutch designer, van Ravensteyn, designed the original of this wooden chair in the 1920s; Furniture of the 20th Century. (6) Wing chair of cushiony canvas; Adesso. (7) Plastic thermos, sugar bowl, creamer and tray; Museum of Modern Art Gift Shop. (8) A gracefully angular lamp; George Kovacs. (9) A classic from 1903 is this white-painted chair with webbing seat designed by Josef Hoffmann. Chairs are produced today by the Hoffmann factory; ICF Inc. (10) The original of this black metal chair was designed in 1926 by Robert Mallett-Stevens; Furniture of the 20th Century. ►



4



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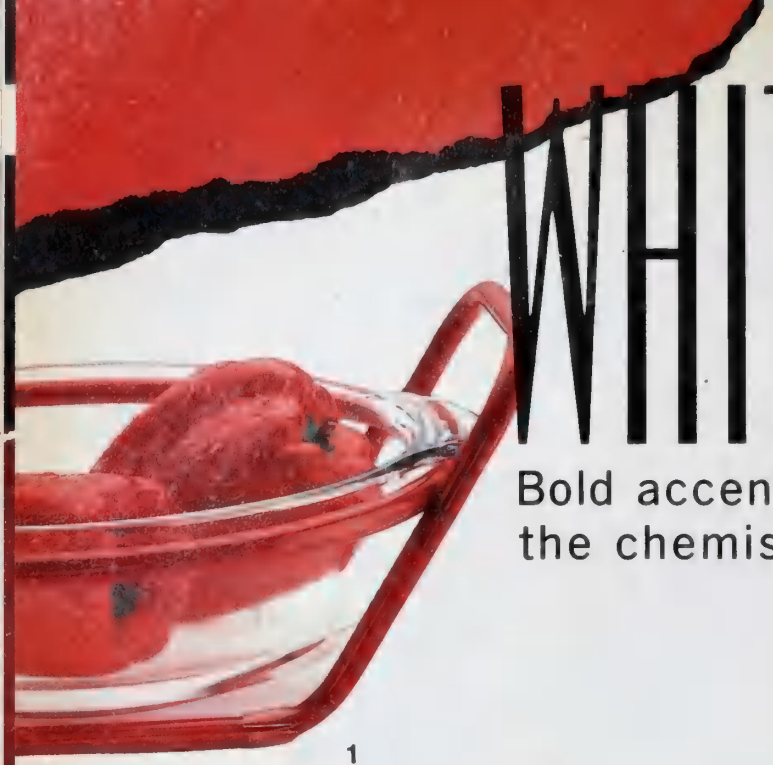


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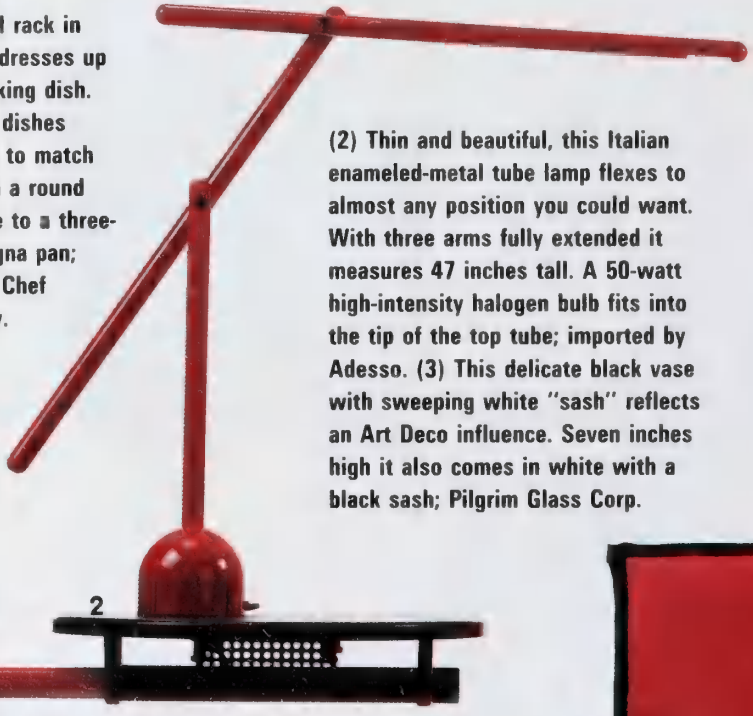
WHITE RED & BLACK

Bold accents can change the chemistry of a room



1

(1) A metal rack in bright red dresses up a glass baking dish. Ovenproof dishes with racks to match range from a round quiche size to a three-quart lasagna pan; The Home Chef by Toscany.

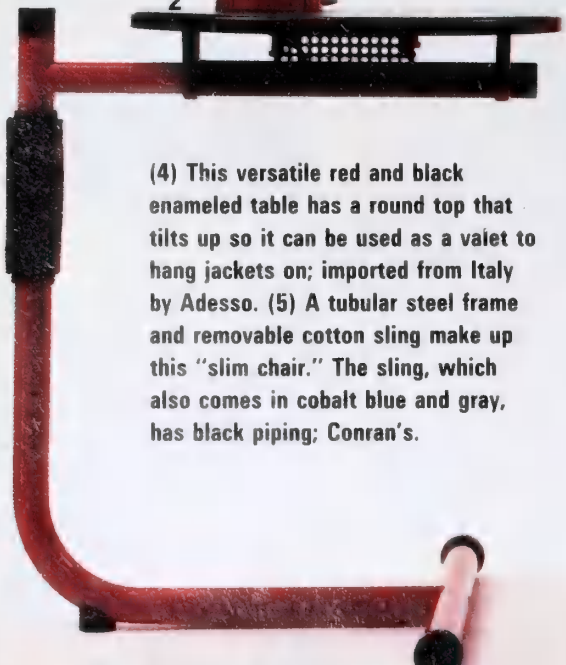


2

(2) Thin and beautiful, this Italian enameled-metal tube lamp flexes to almost any position you could want. With three arms fully extended it measures 47 inches tall. A 50-watt high-intensity halogen bulb fits into the tip of the top tube; imported by Adesso. (3) This delicate black vase with sweeping white "sash" reflects an Art Deco influence. Seven inches high it also comes in white with a black sash; Pilgrim Glass Corp.



3



4

(4) This versatile red and black enameled table has a round top that tilts up so it can be used as a valet to hang jackets on; imported from Italy by Adesso. (5) A tubular steel frame and removable cotton sling make up this "slim chair." The sling, which also comes in cobalt blue and gray, has black piping; Conran's.



5



(6) Flatware of stainless steel with white acrylic handles; Kosta Boda. Place mat and napkin; Fabrications.

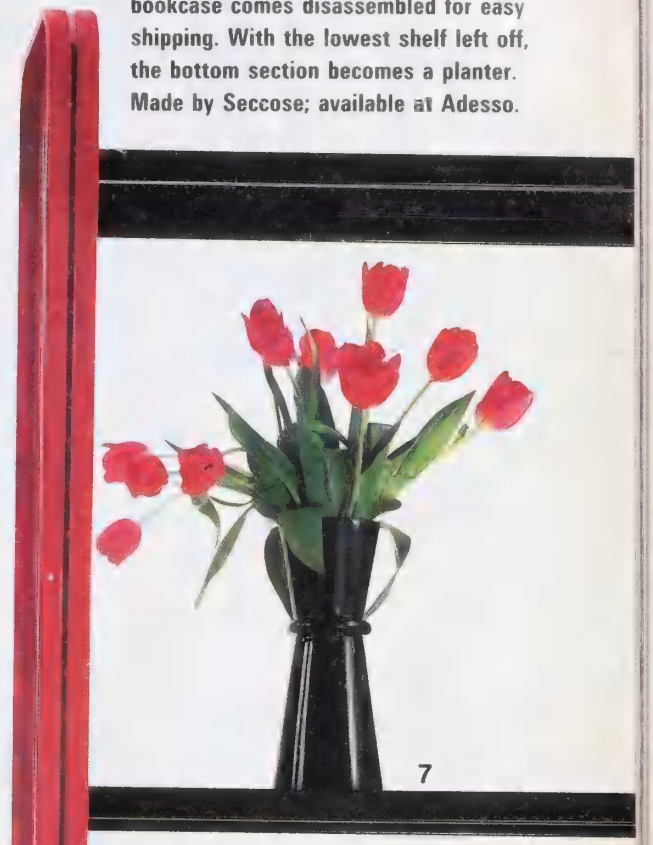


(12) Quartz desk clock designed by Georg Jensen stands 5-3/4 inches tall.





(7) Banded black vase; Balos. (8) Hand-woven blanket from Guatemala has a geometric design; The Brooklyn Museum Gallery Shop. (9) Enameled metal bookcase comes disassembled for easy shipping. With the lowest shelf left off, the bottom section becomes a planter. Made by Seccose; available at Adesso.



(10) This Italian dining chair is dubbed "The Spaghetti" because its seat and back are made of long strands of PVC. With tubular steel frame it also comes in red, white and chrome; ICF Inc.
(11) Bar stool of lacquered metal with polypropylene seat also comes with black or white frame; Kartell USA.►



BLACK WHITE & RED

Graphic accents—crayon-bright and punchy—polish a room



(1) Japanese in feeling, this porcelain ashtray looks as if it has been carved from stone; Diane Love.

(2) Bright new color for faucet and handles with appealingly old-fashioned shapes; Edward Greenman.





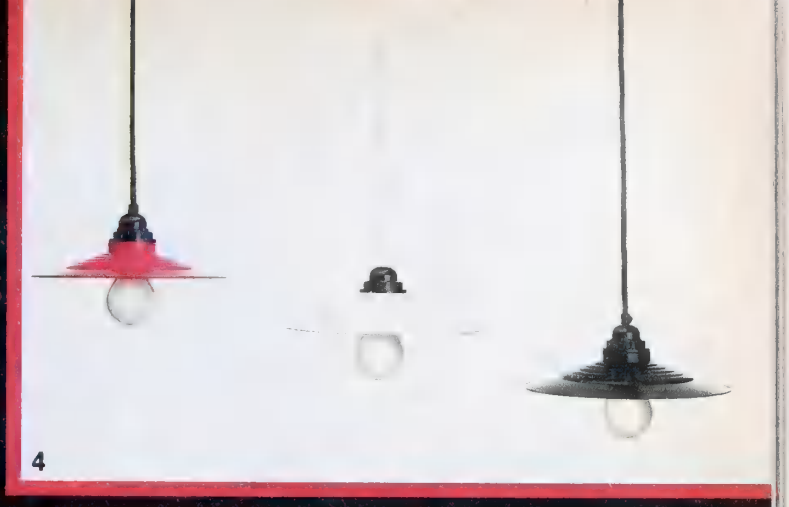
(11) Half-black, half-white plates (shown in serving, dinner, salad and demitasse saucer sizes) are striking when set on top of each other like this or when used alone; Taitu Importers.







3



4

While the impact of a whole room in red and white or black and white (or even all three) is dramatic indeed, it requires nerve and daring to take such a bold step. Any one of these colors in small amounts, however, will have immediate impact. A red lacquer chair can transform a room decorated in green or pale blue, and it's easy to imagine what bright red fixtures would do for an antiseptic all-white bathroom. (3) These plastic utensils—corkscrew, bottle opener and nutcracker—would enliven any bar; from Guzzini, imported by Global Distributors. (4,5) Enameled hanging lights and clamp lamp; Light/Inc. (6) Round folding table measures two feet; Adesso. (7) The elegant curves of this red lacquer chair are versatile enough to fit both traditional and contemporary rooms; DFC International. (8) Black and white striped tea set; Södahl America, Inc. (9) A red and white tea trolley would brighten a dull dining room; Bodum Inc. (10) A tall lacquered basket to decorate a foyer; Hong Horizons.■

Editor KATHLEEN MAHONEY



5

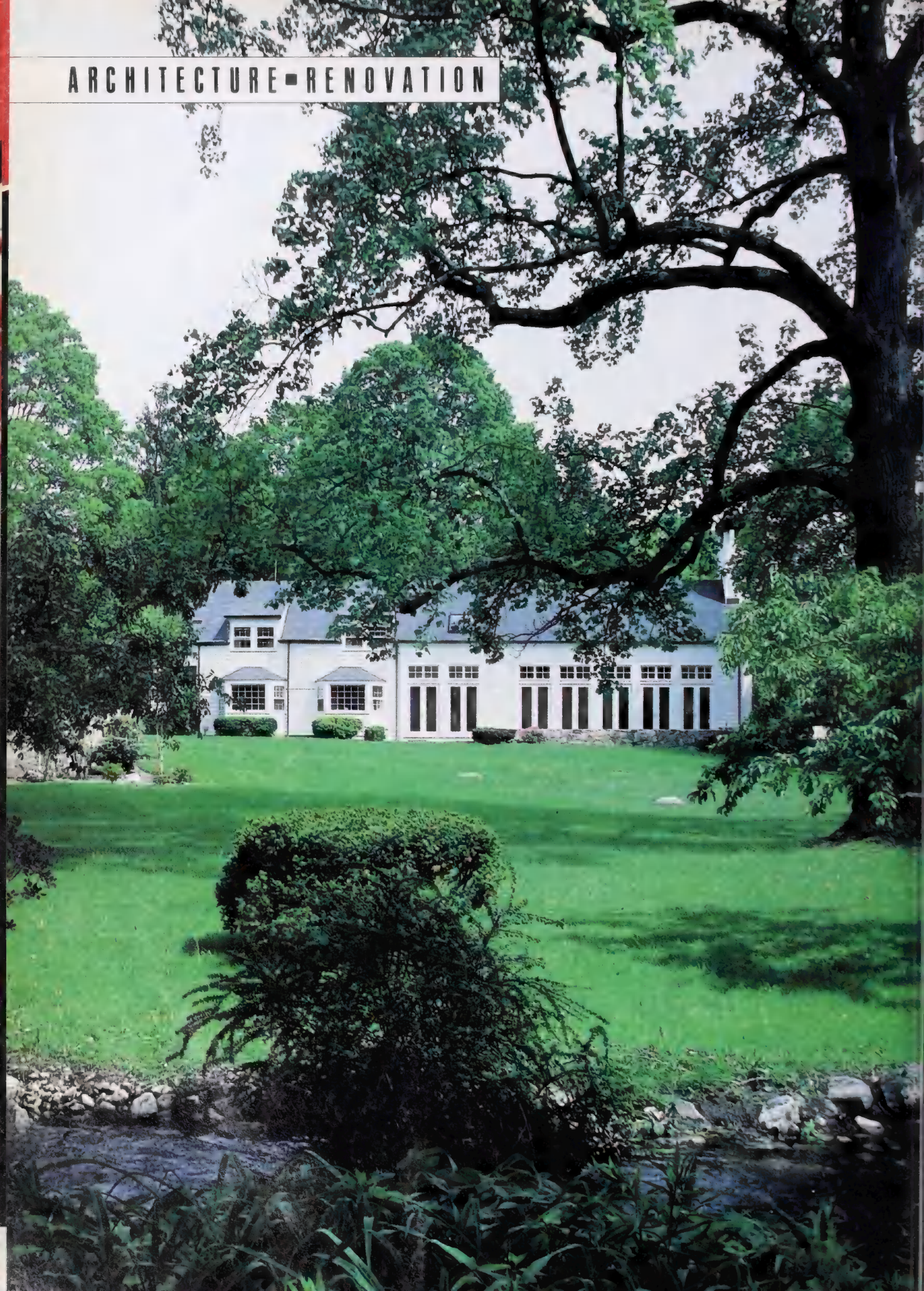


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6

ARCHITECTURE ▪ RENOVATION



A MARRIAGE OF BARNS

Two small Connecticut barns—one from the 18th century, one from the 19th—form the nucleus of a major home renovation with up-to-the-minute luxuries

Sometimes something happens to the hard-nosed practicality of the longtime city dweller when confronted with the beauty of the country. When New Yorker Barbara Pleskow saw the property that would become her home she was utterly taken. "It had everything I wanted," she says. "I just fell in love." "Everything" included a bounty of beautiful shade trees, a rolling lawn and a meandering stream punctuated by two picturesque footbridges.

With that view before her, Mrs. Pleskow made light of the condition of the house, a rather haphazard 1910 joining of two barns that was first used as a summer playhouse, then sold in the '30s as a residence. Some two decades later an attempt at "modernization" had robbed the house of much of its charm and authentic character.



The charming entrance through a white picket fence combines the old form with new detail.

When Barbara and Eric Pleskow got to the plain facts of their purchase, they called on the Greenwich, Conn., architectural firm of Shope Reno Wharton to transform it into a comfortable country retreat. "When we first saw it," recalls Allan Shope, "the exterior looked like a mess of discombobulated little white cottages. Then when we got underneath all that, we found it was in *really* terrible condition."

To create order and to accommodate the Pleskows' desire for a host of modern amenities, the architects proposed an extensive renovation of the existing structures as well as construction of a large addition that would organize and pull together the site. Instead of restoring the house, the architects decided to work with new ways of using historical forms.►



NORMAN McGRATH

On a picture-perfect site in Connecticut (opposite), *the two barns originally joined in 1910 are made part of a larger whole with a sensitive major renovation and large addition suited for entertaining. A walled terrace* (above) *wraps around the house and helps to integrate the structure with the site. "We weren't trying to be revolutionary," says Bernard Wharton of Shope Reno Wharton, "just to be sympathetic—and to have a little fun."*

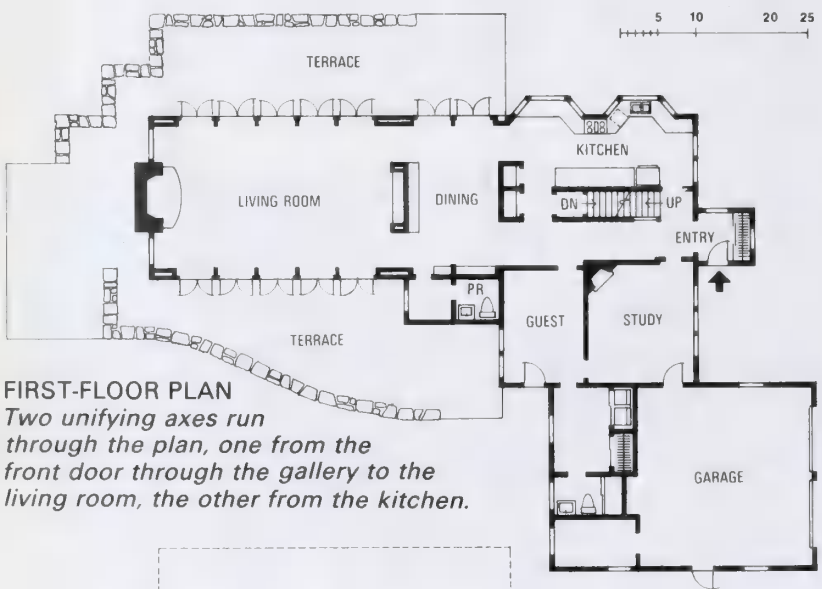
Ten pairs of French doors create a rhythm of light and movement in the living room addition

In carrying out their plan the architects created two continuous axes that run from the old structure through to the new, joining them into a comprehensible whole. The progression of spaces from front door to gallery to dining area builds gradually until it reaches the living room where the plan explodes into a large, airy, open space anchored at the far end by a massive fireplace. Characterizing the first floor are organization, openness and flexibility—all of which work for ease in entertaining. The second floor, which was little altered, remains a nest of small cozy rooms suited to relaxation.

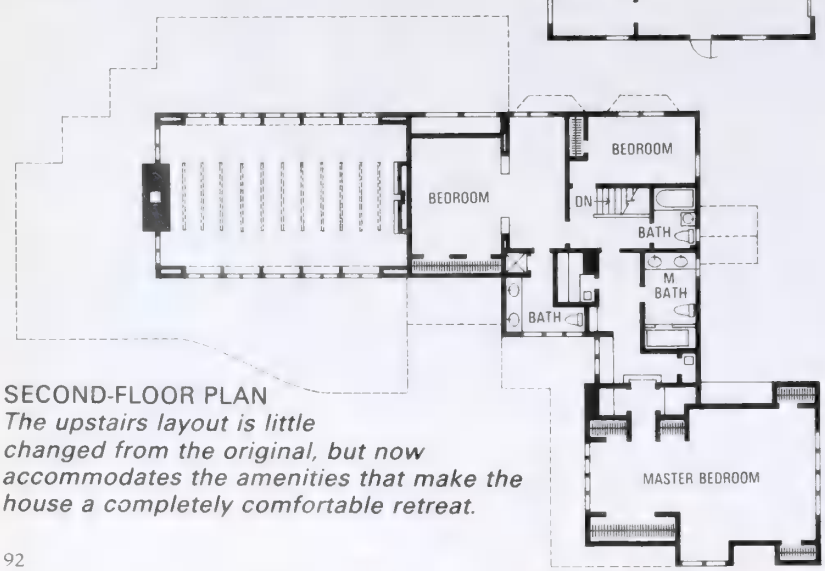
Integrating the house with its site was also important. The architects designed an extensive terrace with a stone wall on three sides that sets up another transition from built to partly built to *un*built. Eventually, a poolhouse, also with French doors, will complete the design.

"There was really so much more to do than I'd imagined," says Mrs. Pleskow, "but now I find that this suits me, this is where I'm comfortable." Comfort and function are just two of this house's assets; it also represents a sympathetic and imaginative commingling of historical forms with contemporary desires.►

The two-story beamed ceiling in the living room (right) *echoes the feeling of the barn but adds simple modern touches like the wall sconces and detailing on the chimney wall.*



FIRST-FLOOR PLAN
Two unifying axes run through the plan, one from the front door through the gallery to the living room, the other from the kitchen.



SECOND-FLOOR PLAN
The upstairs layout is little changed from the original, but now accommodates the amenities that make the house a completely comfortable retreat.



A MARRIAGE OF BARNS





A MARRIAGE OF BARNS



The dining area acts as a transition between new and old sections of the house, sharing the French doors of the living room and the low ceiling of the original barns. In both dining and living rooms, the open doors create the effect of a pavilion in summer.■ *Editor* ANN McKEE WISER

FOR MORE DETAILS, SEE PRODUCT INFORMATION

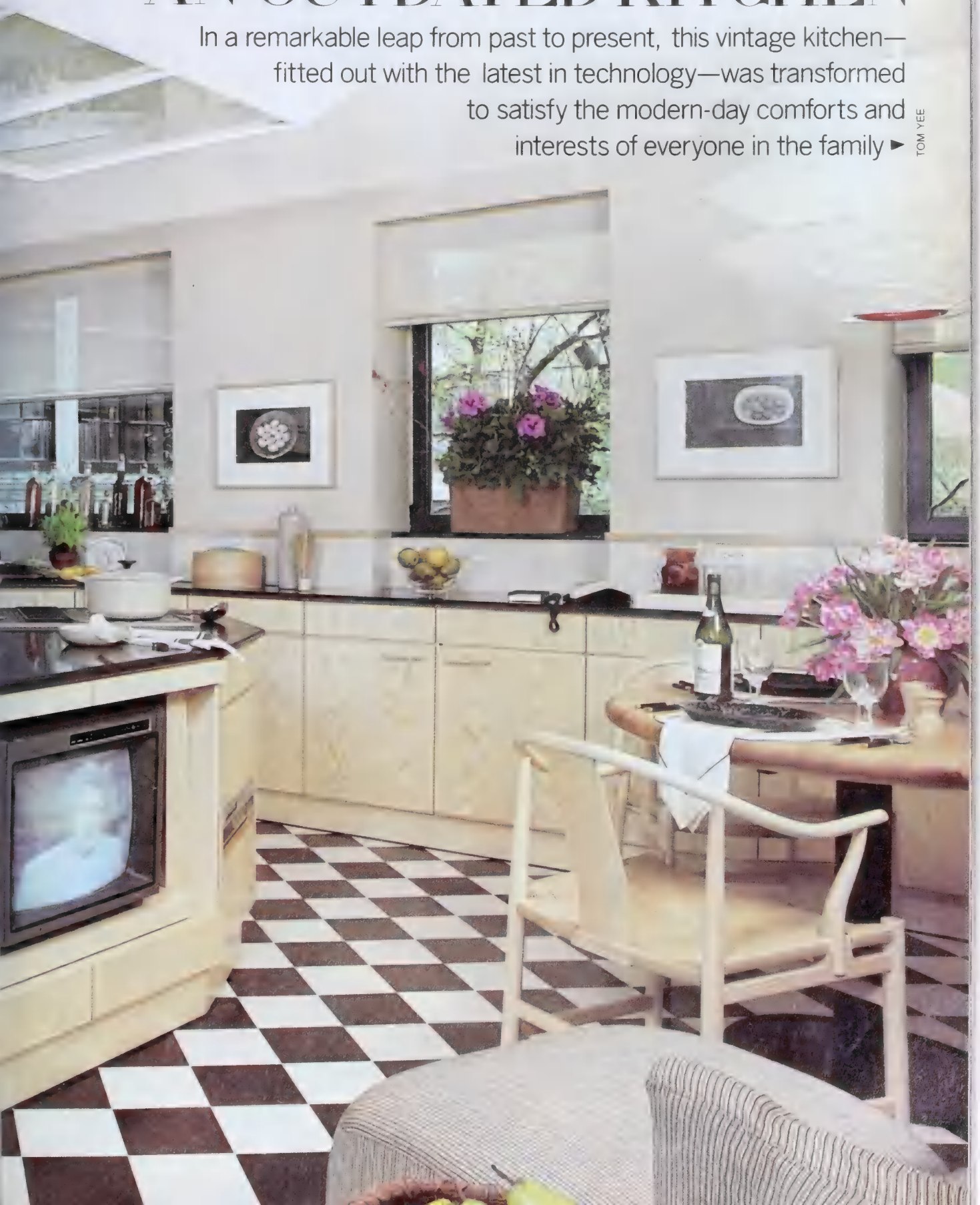
KITCHEN MAKEOVER



DESIGN CHALLENGE FOR AN OUTDATED KITCHEN

In a remarkable leap from past to present, this vintage kitchen—fitted out with the latest in technology—was transformed to satisfy the modern-day comforts and interests of everyone in the family ►

TOM YEE




"We wanted to create a certain
softness here, with rounded edges
for cabinets and countertops,
cream tiles instead of dead white"

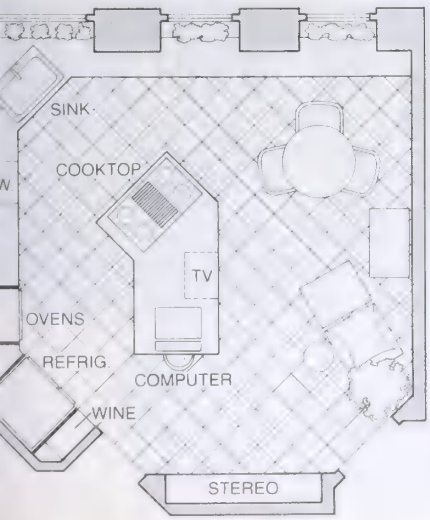
DESIGN CHALLENGE

"We put *everything* in this kitchen," ay Barbara Ross and Barbara Schwartz, of Dexter Design Inc., bout the room they designed re-ently for the Kips Bay Boys' Club Decorator Show House in New York City. "We had a definite family in nind when we planned it—a couple vith two children who are away rom home during the day. They ather here every night, the parents ooking and the children doing omework. This is where they need tereo equipment, television, a ounge chair, even a computer and, f course, all the most up-to-date ooking appliances." Planning the vork area so that several people an prepare food at the same time, Ms. Ross and Ms. Schwartz de-igned long, spacious counters on ach side of the sink *(opposite).* The enter island with cooktop creates primary work spot that is tight and fficient.

"When a kitchen is a major living rea, you *must* make it warm and omey," says Ms. Schwartz, "so we hose natural materials—nothing old and sterile." Ms. Ross adds, Homey but elegant. In a formal own house like this, we didn't want country kitchen." The materials—vhite ash for cabinets, black gran-te for countertops, Italian tiles, lin-n for walls—are essential in creat-ng an atmosphere of elegance.■

Editor BEVERLY McGUIRE

LLMILMO CABINETS; GENERAL ELECTRIC APPLI-NCES; HASTINGS TILE; VINEGARS FROM MANHATTAN MARKETPLACE; GLASSES AND TANKARDS FROM SI-ON PEARCE; PLATES FROM BENNINGTON POTTERS





"As the kitchen evolved, and we saw samples of the materials all together, we realized that the aesthetic—the colors—of the room was very Japanese," says Ms. Ross. "That's why we chose accents like the tansu *chest and the dining chairs* (above), *which are Scandinavian designs with a Japanese influence." The computer can swivel toward the cooktop so recipes can be retrieved by whoever is cooking.*



The designers built new walls at one end of the room to hide the pantry and the back stair (see plan) *then designed arches for each entrance* (above). *"These arches echo old ones in other parts of the house, and give this room an architectural grace that makes it more than a kitchen," explains Ms. Schwartz.*



A buffet was first held on this tableware in 1768.

Queen's Ware. Its genius is that it's still utterly contemporary. Yet, over 200 years ago this tableware was so brilliantly new that the Queen of England permitted it to be named after her—and made history! Shown are Chinese Teal, Potpourri and Queen's Plain. Suggested retail price for a 3-piece place setting: $26 to $48. For brochure, send $1 to Wedgwood, Dept. **136**, 41 Madison Avenue, N.Y., N.Y. 10010

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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q My 8-inch-high brown pitcher has a handle shaped like a dog. How old and valuable is it?
—W.A.S., Kenmore, N.Y.



A. Your pitcher was made in East Liverpool, Ohio, by Harker, Taylor & Co. The hound-handle pitcher was manufactured in the mid-19th century. The finest examples were made by the Bennington, Vt., factories. The hound's nose should touch the paws. The hound should have a collar of links and you should be able to feel the dog's ribs. Other clues can help determine if it was made in Ohio, Vermont, New York, England or Europe. Yours is worth about $150 to $200, half the value of a Bennington piece.

Q What is this huge piece of furniture with shelves?
—B.R., Asheville, N.C.

A. The English call this type of piece a "dresser." The Welsh named it a "cupwrdd deuddarn." Most collectors refer to it as a "cupboard" or "hutch." The style dates back to the 1720s. If it is an 18th- or early-19th-century piece that is oak and less than 8 feet high, it is worth about $6,000. If it is pine it is only worth about $2,000.



Q This small mahogany table has two leaves open to a 40-inch-wide top. It has a real drawer on one end, a fake one on the other. What is its use, age, value?
—R.G.O., Fresno, Calif.



A. The design of your Sheraton Pembroke table is from the late 18th century. The first Pembroke tables were made by Thomas Chippendale in England in 1771. Any small table with plain lines, a drawer and drop leaves is known as a "Pembroke." There was often a fake drawer because one large drawer was more useful than two small ones. The tables were used for tea, sewing or reading. An 18th-century American table like yours is worth $3,000 to $4,000; a quality 19th-century copy, about $1,000.

Q What can you tell me about this Oriental chair? My mother bought it as a "Hung-Mu armchair."
—H.Q., Grand Rapids, Mich.

A. Your chair is Chinese. Hung-mu is a type of rosewood with attractive markings. It came into use during the 18th century. The curved center of the chair back was designed for comfort. The shape of the back and arms and the extra stretchers are typical. Chairs were used only by the upper classes and were carefully crafted. Your chair, if it predates 1900, is worth at least $1,500. An 18th-century chair is worth at least $3,000.■



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WHERE TO FIND IT

TURN-OF-THE-CENTURY FURNITURE WINS COLLECTORS OF NEW-GENERATION "ANTIQUES"

By SYLVIA SUNDERLIN

A new generation of "antique" furniture, some of which can still be found at reasonable prices, is now beginning to assert itself in a market driven increasingly out of reach of beginning collectors. This is the turn-of-the-century furniture that succeeded the opulent late Victorian. Here are some sources of mission oak and other plain furniture of the early 20th-century Arts and Crafts Movement such as wicker simplified for informal rooms—sun-rooms, bedrooms and porches. You'll also find mass-produced furniture "sets," including matched dining and bedroom pieces in heavy woods, often ornate but not out of place in today's renovated Queen Anne house, row house or bungalow. In addition, here are some sources of accessories or period house fittings.

Banowitz Antiques, Rte. 1, Box 346, Maquoketa, Iowa 52060; (319) 652-2359—This antiques shop, one of the largest in the Midwest, does a nationwide mail-order business from an enormous stock of turn-of-the-century and later furniture. The firm has lots of oak, some mission (a few signed pieces by Lambert), rolltop desks, chests, bedroom and dining sets, china cabinets, dressers, commodes, bookcases. Also in good supply are later (1905 to 1915) furniture sets in oak, walnut or mahogany, such as ornate "Jacobean" eight-piece dining sets with draw-out leaf refectory tables. Shop hours, 9 A.M. to 5 P.M., six days a week.

Craftsman Gallery, Inc., PO Box 173, Boston, MA 02173; (617) 227-9484—The gallery showroom has been replaced by a personalized service for buying and selling Arts and Crafts Movement furniture and accessories. Viewings by appointment, photos on request. Original



Chest of drawers, c. 1910, from Gustav Stickley's Craftsman Workshops typifies the American Arts and Crafts Movement.

Stickley signed chairs, rockers, bookcases; pieces by Rohlfs and Roycroft. Also handcrafted reproductions of the period. Catalog, $3.

The Jordan-Volpe Gallery, 457 W. Broadway, New York, NY 10012; (212) 505-5240—This extensive shop, open Tuesday through Saturday, 11:00 A.M. to 7:00 P.M., specializes in original furniture of the Arts and Crafts Movement period such as many mission oak signed pieces by Stickley, Charles Rohlfs and Roycroft, including chairs, tables, bookcases, clocks and table and floor lamps. They also have prints and paintings of the period.

A Summer Place, 1310 Boston Post Road, Guilford, CT 06437; (203) 453-5153—Mary Jean McLaughlin's wicker shop is open year round, by chance or appointment. Her stock of unusual Victorian and later wicker is large and varied: a 1905 bedroom set, baby furniture and many other single chairs, planters and tables; sets from the early 1920s, mostly in white or natural.

The Wicker Garden, 1318 Madison Ave., New York, NY 10128; (212) 410-7000—Pamela Scurry's shop abounds in elegant wicker, from a late Victorian photographer's chair to ornate rockers and cradles, settees and fancy side chairs and garden suites popular until the early 1920s. Catalog, $7.50 ppd.

Architectural Emphasis, Inc., 2743 Ninth St., Berkeley, CA 94710; (415) 644-2737—This firm reproduces leaded and beveled glass panels for early 20th-century house interiors, such as interior doorway, cabinet and transom panels in both clear and frosted (ice flower) glass. Illustrated brochure ($1), with nationwide dealer information.

Off the Wall, 950 Glenneyre St., Laguna Beach, CA 92651; (714) 497-4000—Barbara Gage's firm deals only in authentic architectural antiques, mostly of the late Victorian, turn-of-the-century era, such as bathroom fixtures like pedestal sinks and marble-topped washstands; tin ceilings from historic houses from the midwest to California; beveled and leaded mirrors and fretwork. Send stamped, self-addressed envelope for representative list.

St. Louis Antique Lighting Co., 25 N. Sarah, St. Louis, MO 63108; (314) 535-2770—Reproductions of antique gas and electric lighting fixtures, solid brass chandeliers and sidelights from late 19th- to early 20th-century styles, including a wood and glass mission oak fixture. Shop hours, 9 A.M. to 3:30 P.M., six days a week (except Wednesday). Twelve-page color catalog is $3, refundable with order.

Schlitz Studios, 245 Water St., Milwaukee, WI 53202; (414) 277-0742—Reproduction of Tiffany and other leaded glass lampshades is the firm specialty. Raw glass, produced in their own studio, is used to make not only leaded shades but windows to order. Price list and photos, $2.■

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HERBS
For Year-Round Zest



CHRIS MEAD

Go ahead, eat the flowers off your plate! Nasturtium sandwiches like those above are a delicious herbal tradition. Emelie Tolley shares her secrets of cooking with tangy herbs morning, noon and night. ▶

Herbs For Year-Round Zest



A tea party redolent with the scent of sweet and pungent herbs: a tasty surprise

Much of the charm of using herbs in a recipe comes from the fragrance, the accessibility to freshness or the fond memories associated with picking, drying, storing and preserving. Emelie Tolley knows all about these pleasures. In fact, she writes a newsletter that's sent out six times a year to thousands of devoted chefs, cooks and adventurous spirits who delight in the know-how as well as the lore of herbal cooking.

The tea party laid out above represents something of a departure from traditional uses of herbs. While the citrus spice herb



tea *(upper left)* is a classic, there are some wonderful surprises lurking within those cakes, cookies, jams and sandwiches. The cake *(top left)* has the most delicate scattering of pot marigold (calendula) petals throughout its batter, while the double lemon tea bread *(center)* contains finely chopped lemon balm as well as lemon thyme. The salmon for the gravlax sandwiches *(center foreground)* has been flavored with dill, wrapped like a blanket, and then pressed overnight with a heavy weight to facilitate thin slicing.

For zest add a few tablespoons of chopped fresh lemon balm, a dash of aniseed or caraway seeds to your favorite sugar cookie batter. Whole seeds of coriander lend an exotic, spicy taste to shortbread cookies topped with a dollop of pure rose petal jam. Ms. Tolley's tips make this tea party quite an herbal treat!►

Herbs For Year-Round Zest

Living With Herbs is the name of Emelie Tolley's bimonthly newsletter. The title of her forthcoming book to be published by Clarkson N. Potter next spring is *Herbs.* Both are packed with recipes and smart tips for growing, preserving and cooking with herbs. Some examples of what you're likely to find: • To keep herbs fresh plunge the stems into water as soon as you get them home, being careful to keep the leaves dry. • Store herbs in the refrigerator. • Learn to use the flowers of herbs such as sage, thyme, nasturtiums and savory. • Parsley is nature's own breath-freshener. • Save cooking time by adding a favorite herb or spice to cooking or olive oil thereby producing a preflavored oil for grilling, marinades or salads. • Put a scented geranium leaf in the bottom of your baking pan to impart a special scent to biscuits or muffins. • To have fresh herb flavors on hand all year long, pot two or three of your favorites during the last few weeks of summer; let them stay outside to get acclimated to their pots before bringing them into your house.

In the pictures you see, the bright yellow peppers (1) have marinated, before grilling, in olive oil to which sprigs of basil have been added. A little known fact: Watercress is an herb. Emelie's Green and White Salad (2) uses cauliflower, potatoes and watercress in a mustard vinaigrette dressing. Parsley sparks the eggplant and tomato savory (3). The tiniest, tenderest scallions get a splash of white wine and chopped parsley (4). Sardines get a tuck of sage before they're grilled (5). In a cool broth of lemon and mint, your choice of sole or sea bass (6). Napkin rings of rosemary and lavender (7). Chopped fresh coriander is the secret snap of this compote of oranges, strawberries and freshly grated ginger (8). Emelie Tolley (9). Rose geranium sugar is made by putting sugar and rose geranium leaves together to be served elegantly with raspberries and cream cheese for dessert (10). Herb jellies are made from apple jelly into which you put your own rosemary or rose geranium (11). Add leaves and stems of herbs to enhance arrangements of cut and wildflowers (12).■

Editor KATRIN TOLLESON

RECIPES BEGIN ON PAGE 124
FOR MORE DETAILS, SEE PRODUCT INFORMATION


1




4






10



2



3





5



7



8





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WINE & GOOD SPIRITS

By PETER QUIMME

Cabernet Sauvignon: THE GRAPE AND ITS WINES



Château Prieure-Lichine, in Bordeaux, is now owned by the renowned wine expert, Alexis Lichine. Like all fine Medoc wines, Château Lichine's is primarily Cabernet.

To many wine lovers and wine collectors, the words "Cabernet Sauvignon" are synonymous with "the world's greatest red wine." These small, dark, tough-skinned grapes are the backbone of the famous château wines made in the Médoc region of Bordeaux in France, their home. Surprisingly, they also yield great wine in regions from California to South Africa. Yet regardless of the location, Cabernet makes wines that have a strong family resemblance. The best have an intense black currant, herby, sometimes olivelike aroma, an abundance of mouth-puckering tannin when young, and need time in the bottle to mature and develop. Here's a rundown on good examples from each region:

France: In the Médoc region of Bordeaux, Cabernet Franc and Merlot are blended with Cabernet Sauvignon, the dominant grape. These wines are particularly noted for their elegance, structure and balance, and they age and develop magnificently. Try these reasonably priced fine examples from the '79 or '81 vintage: Ch. d'Angludet, Ch. de Pez and Ch. Clarke (all about $11), Ch. Prieuré-Lichine and Ch. Cantemerle (both about $12), and Ch. Talbot, Ch. Léoville-Barton and Ch. Giscours (all about $15).

United States: California Cabernets, which are labeled with the grape name, tend to be riper, fruitier, quicker in maturing than French ones. I recently tasted a range of 1980 California Cabernets and recommend Stag's Leap Wine Cellars ($15), Clos du Val, Fisher, Pine Ridge, Monticello, Robert Mondavi (all about $13), BV Rutherford (about $10).

Cabernet is grown in the Pacific Northwest and the East Coast, where it produces a lighter, leaner wine. Hargrave Vineyard's 1980 is an excellent one from Long Island (about $10).

Italy: Try the fine, scarce '80 Sassicaia, bottled and shipped by Antinori ($20) and the '78 Lungarotti ($9).

Australia: So far three areas are producing interesting Cabernets. Look for the '80 Taltarni ($8) from Victoria.

Spain: Try the '75 Jean Leon ($9).

ENTERTAINING WITH WINE: *Aperitifs*

When you're planning a dinner party you tend to concentrate on the main event—the dinner and dinner wines. But the time before everyone sits down to eat is just as important. That's the time to set the mood of the evening, start conversations, see to it that everyone is relaxed and comfortable with one another—and whet peoples' appetites for what's to come.

To me wine aperitifs are the best prelude to a wine accompanied dinner. In Europe the classic aperitifs are aromatized wines—wines that have been fortified and flavored with herbs, roots, flowers or other flavoring agents. I often serve a selection of these: Dry vermouth (try the elegant Boissiere from Chambery in France, about $5) on ice with lemon peel, or Campari, Dubonnet or Lillet with soda and lemon peel. (All these bottles can be kept in the refrigerator after being opened.)

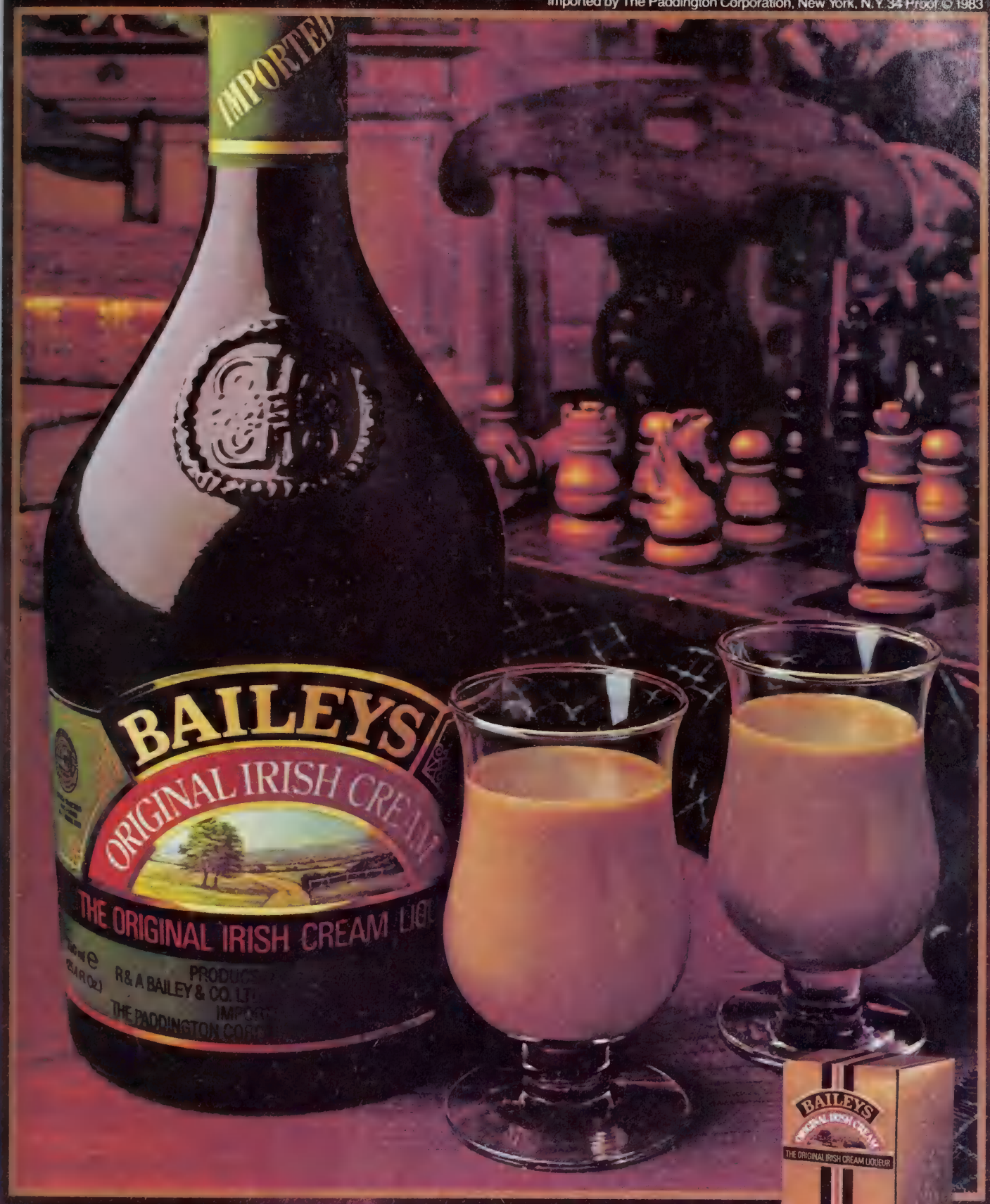


ALASTAIR FINLAY

One of my favorite aperitifs is savory, dry fino sherry (like Domecq La Ina, about $9), served icy cold.

I serve aperitifs with only salted nuts or fancy olives and keep the aperitif time to half an hour.■

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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



trivet pursuit

Trivets have moved from being purely practical into the realm of kitchen art. You can find them in many colors and patterns and in almost as many materials. Remember, no matter which kind you buy or receive, no matter how you use it, make sure you show it! The examples shown here: Cow motif, Gazebo; "Le Dessous de Plat," Sigma; dotted ceramic tiles, Sassafras Enterprises, Inc.

European Accent

Thermador/Waste King has just introduced a new European-style cooktop. Part of the "Europa Collection" of appliances, it features solid elements and a tempered black glass surface. The solid cast iron surface provides equal heat distribution for even cooking. Drip pans are eliminated making cleanup quick and easy. Available in 30- and 36-inch sizes. Write to Thermador/Waste King, 5119 District Blvd., Los Angeles, CA 90040.



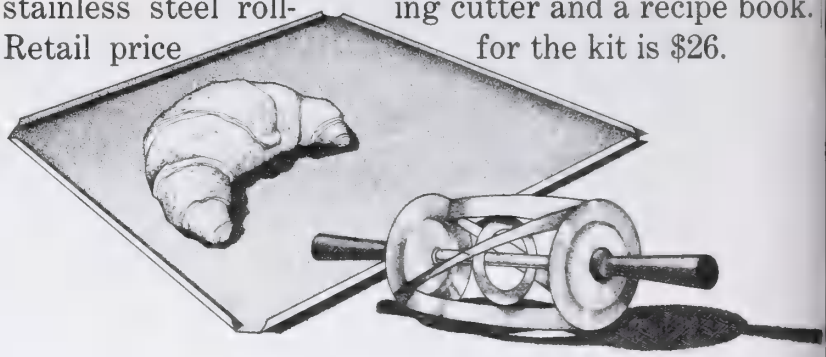
Whistle While You Cook

Since 25 percent of all radios sold in the United States are used in the kitchen, G.E. decided to design a radio specifically for kitchen use. From their "Kitchen Companion" line, this model has all you could ask for. The AM/FM clock-radio has brackets that allow the piece to be mounted underneath kitchen cabinets. Convenience doesn't end there. The radio also has an AC appliance outlet that enables you to turn small appliances on and off automatically simply by plugging them into the outlet and setting the timer. The radio is 11 inches wide, 2 7/8 inches high and 8 3/4 inches deep; about $90.

ILLUSTRATION BY SUSAN FOSTER, PHOTOS BY ALASTAIR FINLAY

Croissant Kit

Crazy about croissants? Baker's Advantage by Roshco offers you the tools to produce these tasty morsels in your own kitchen. The croissant set includes a 15-inch-square black steel cooking sheet for crusty bottoms, a stainless steel rolling cutter and a recipe book. Retail price for the kit is $26.



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FLOWERS AND FLOWERS TIVOLI is Niels Refsgaard's new dinnerware design for Dansk. Wreath upon wreath of pastel tones—with pattern and colors inglazed on warm white porcelain. Send $1.00 for color catalogs to Dansk, Department 21, Mount Kisco, N.Y. 10549. BY DANSK INTERNATIONAL DESIGNS



FLOWERS AND BORDERS Two new Dansk dinnerware designs: TIVOLI, the floral wreath; CONCERTO, the border—both by Niels Refsgaard in coordinated pastel tones, inglazed on white porcelain. Send $1.00 for color catalogs to Dansk, Department 41, Mt. Kisco, N.Y. 10549. BY DANSK INTERNATIONAL DESIGNS

MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Take full advantage of the magnificent abundance of fruit in late summer. You can use your microwave oven to make delicious fruit compotes or conserves quickly and easily.

GINGER-PEACH CONSERVE

- **3 cups peeled, chopped firm peaches (about 2 pounds)**
- **2 tablespoons finely diced candied ginger**
- **2 tablespoons fresh lemon juice**
- **1 teaspoon grated orange peel**
- **1 box (1-3/4 ounces) fruit pectin**
- **1 cup sugar**
- **1/2 cup fruit-flavored liqueur**
- **2 tablespoons Cognac**
- **1 cup coarsely chopped black walnuts or pecans**

☐ Place peaches, candied ginger, lemon juice, orange peel and fruit pectin in 3-quart microproof casserole. Stir gently, cover and microcook on high 6 minutes, stirring after 3 minutes. Add sugar and stir to blend. Recover and microcook on high 6 minutes, stirring after 4 minutes. Skim foam off surface, add liqueur, Cognac and walnuts, and stir gently. Spoon conserve into hot sterilized jars and seal or cool, cover and store in refrigerator. Serve with ham, chicken or pork, or serve warm, spooned over ice cream. Makes 5 cups.

Hint: To get as much juice as possible from a lemon, microcook lemon on high 45 seconds. Let stand until cool.

GREAT INDIAN SUMMER FRUIT COMPOTE

- **2 peaches, peeled and thickly sliced**
- **2 pears, peeled and thickly sliced**
- **2 cooking apples, peeled and thickly sliced**
- **1 can (16 ounces) pitted dark sweet cherries, drained**
- **1/2 cup sugar**
- **2 teaspoons cornstarch**
- **1/4 cup orange juice**
- **1/2 cup sweet sherry (imported preferred)**
- **2 teaspoons freshly grated lemon peel**
- **1/2 teaspoon cinnamon**
- **1 firm banana, sliced**

☐ Place peaches, pears, apples and cherries in 3-quart microproof baking dish and set aside. Stir sugar, cornstarch, orange juice and sherry in 4-cup glass measure until well blended. Cover with plastic wrap and microcook on high 2 minutes, stirring after 1 minute. Stir in lemon peel and cinnamon. Pour over fruit and stir gently to coat. Cover and microcook on high 6 minutes, stirring after 3 minutes. Add banana, recover and microcook on high 2 minutes or until fruit is tender. Serve over plain cake or alone, warm or well chilled. Serves 4 to 6. ■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking time will be necessary.

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The papier-mâche test


The chalk test


The lemonade test



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ALLIED

QUICK COOK

The sandwich sublime: smoked turkey with Stilton on whole-wheat French bread



Last year my brother George built us a smokehouse. Since its construction, we have smoked fillets of beef, oysters, chickens, ducks, pheasants, shrimp, trout and turkeys (wild and domestic). The smoked turkeys are especially delicious, and we use lots of them for hors d'oeuvre and buffet parties. The sandwiches in this menu are made of smoked turkey and Stilton cheese, a combination I adore. They can be made on toasted bread and served with lettuce, or broiled to just melt the cheese.

The ginger pear soup is an invention of one of my cooks, Lisa Krieger. It reminds me of a wonderful thin pear sauce, subtly flavored with fresh ginger and spices.

The three-cabbage slaw is colorful, crunchy and healthy; and the dressing is unusual, including scallion, cornichons and celery seeds.

The simple walnut pound cake is just that. It's very easy to make and keeps well for days. Serves 4.

—MARTHA STEWART

Ginger Pear Soup

- 6 ripe pears (Packham, Comice or Bartlett), peeled and cored
- 3-1/2 cups water
- 1/4 cup sugar (or to taste)
- 1 vanilla bean
- 1 cinnamon stick
- 4 whole cloves
- 1 fresh ginger (1/2-inch-thick slice)
- Powdered ginger to taste

1. Poach pears in water and sugar along with vanilla bean, cinnamon stick, cloves and ginger slice for approximately 35 to 40 minutes. When pears are soft, drain and reserve liquid. Discard vanilla, cinnamon and cloves.
2. Puree pears and ginger slice in food processor until smooth. Pour mixture back into saucepan.
3. Add two cups of poaching liquid or just enough to get a souplike consistency. Heat over medium-low flame. Sprinkle with powdered ginger and serve

Three-Cabbage Slaw

Allow 1 large handful of a combination of red cabbage, green cabbage and bok choy (Chinese cabbage) per person

Dressing (makes 1 cup):

- 1 scallion, cut into 1/2-inch pieces
- 2 cornichons
- 2 egg yolks
- 1 teaspoon celery seeds
- 1 tablespoon Dijon mustard
- 1 teaspoon salt
- 3/4 cup vegetable oil
- Salt and pepper to taste

1. With sharp knife, shred cabbages and put in salad bowl.
2. To make dressing, chop scallion and cornichons in blender. Add egg yolks, celery seeds, vinegar, mustard and salt. Blend well.
3. With blender running, add oil, drop by drop, to make thick mayonnaise. Toss dressing with shredded cabbages. Season with salt and pepper, if necessary, and chill until ready to serve.

Smoked Turkey and Stilton Sandwiches

- 1/2 pound smoked turkey, thinly sliced
- 1/2 pound Stilton cheese, thinly sliced
- Lettuce or sprigs of watercress
- 8 slices whole-wheat French bread, lightly toasted and buttered
- Prepared mustard

Arrange turkey, Stilton and greens on top of bread. Serve with your favorite mustard.

Simple Walnut Pound Cake

- 1/2 pound (2 sticks) unsalted butter
- 1 tablespoon almond paste
- 2/3 cup brown sugar
- 1/2 teaspoon allspice
- 3 eggs, separated
- 1-1/2 cups all-purpose flour
- 1-1/2 teaspoons baking soda
- Pinch of salt
- 1 cup sour cream
- 1 teaspoon vanilla extract
- 1/4 cup white sugar
- 1 cup crushed walnuts

1. Preheat oven to 350°. Butter and flour baking pan. Set aside.
2. Cream butter, almond paste, brown sugar and allspice until light and fluffy. Add egg yolks and beat until well incorporated.
3. In separate bowl sift together flour, baking soda and salt, and stir into butter, alternating with sour cream.
4. Beat egg whites with vanilla to soft peak. Add white sugar, a little at a time, and beat to stiff peak.
5. Stir a third of egg whites into batter and mix in walnuts. Fold batter into remaining egg whites, a little at a time.
6. Pour batter into prepared pan and bake for 30 to 40 minutes, or until edges of cake pull away slightly from pan. A toothpick inserted in center should come out clean. Cool for several minutes on rack before unmolding. Makes 1 loaf or one 9-inch round cake.■



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Time: 5:43 p.m.
Cast: A few tired but happy fishermen. The catch of the day.

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COOK'S BOOKSHELF



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Designer Lee Bailey has a hand in two new cookbooks: a follow-up to his *Country Living* titled *Lee Bailey's City Food,* and a book by his aunt—for which he has written an introduction—called *Aunt Freddie's Pantry* (both Clarkson N. Potter, $19 and $8 respectively). The former, a lavish compilation of photographs, recipes and commentary, examines the phenomenon of "city food," which the author sees as an adventurous hybrid combining the best of international cuisine with regional American techniques. (A Louisianan himself, he says of his own influences, "If you scratch hard enough you will come across Dixie in there someplace.") His aunt's book focuses on that deep-South tradition, particularly on conserves and relishes like hot pepper jelly and deep-fried pickles. —ANN ELLIS

Bobotie

- 2 large onions, finely chopped
- 2 large garlic cloves, crushed
- 2 tablespoons safflower oil
- 1 tablespoon curry powder
- 1 slice day-old white bread
- 1 cup milk
- 2 eggs
- 1 tablespoon sugar
- 1 teaspoon salt
- 1/2 teaspoon freshly grated black pepper
- 1/2 teaspoon turmeric
- Juice of 1 large lemon
- 3 tablespoons hot mango chutney
- 1-1/2 ounces blanched almonds, chopped
- 1/2 cup seedless raisins
- 4 strips lemon rind, 1/2 inch wide
- 2 pounds lean, coarsely ground lamb

1. Preheat oven to 350°.
2. Brown onions and garlic lightly in oil and add curry powder. Cook over low heat for 2 minutes. Meanwhile, soak bread in milk and squeeze dry, saving milk. In large bowl combine onion mixture with bread and all other ingredients except 1 egg and reserved milk. Mix.
3. Pack into buttered 10-by-10-inch oven-proof pan. Bake 1 hour. Remove. It will have receded from sides of pan and given up a great deal of liquid. Skim off fat, leaving other juices. Beat remaining egg with reserved milk; pour over pie. If it does not quite cover, mix up another 1/2 cup milk combined with 1 egg and pour it over.
4. Bake an additional 15 to 20 minutes, until custard is set and the top is golden. Serves 6 to 8.

Lemon Rice

- 1-1/4 cups long-grain rice
- Chicken stock, heated
- 3 to 4 tablespoons melted unsalted butter
- Grated rind of 1 large lemon
- Salt and freshly ground black pepper

1. Put rice in pot; add stock to cover—about 1 inch. Bring to simmer and set timer for 10 minutes. Do not cover. Skim if necessary. Test for doneness. If not quite done, continue for another 1 to 2 minutes. Drain rice. Rinse with boiling water.
2. Mix in butter and grated rind. Season to taste with salt and pepper. The rice can be held over hot (not boiling) water for 10 minutes. Fluff with fork before serving. Serves 6 to 8.

PRECEDING RECIPES FROM *LEE BAILEY'S CITY FOOD* BY LEE BAILEY. REPRINTED BY PERMISSION OF CLARKSON N. POTTER, INC. COPYRIGHT © 1984

Fresh Pear Cake

- 4 cups grated pears
- 2 cups sugar
- 1 cup chopped pecan pieces
- 1 cup vegetable oil
- 1 teaspoon vanilla extract
- 2 eggs, beaten
- 3 cups all-purpose flour
- 1/2 teaspoon salt
- 2 teaspoons baking soda
- 1/2 teaspoons ground cinnamon or freshly grated nutmeg

1. In large bowl, combine pears, sugar and pecans. Set aside for 1 hour to accumulate juice.
2. Preheat oven to 350°. Butter and flour large tube pan.
3. Using wooden spoon, stir into pear mixture the oil, vanilla and eggs. Stirring by hand, add remaining dry ingredients. Do not use mixer. Pour batter into prepared tube pan and bake for 1 hour and 15 minutes, until broomstraw or toothpick inserted in center comes out clean. Serves 16.■

PRECEDING RECIPE FROM *AUNT FREDDIE'S PANTRY* BY FREDDIE BAILEY. REPRINTED BY PERMISSION OF CLARKSON N. POTTER, INC. COPYRIGHT © 1984 BY FREDDIE BAILEY. PHOTOGRAPHS COPYRIGHT © 1984 BY BRIGETTE LACOMBE

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HERBS FOR YEAR-ROUND ZEST

Continued from page 109

NASTURTIUM SANDWICHES

- 2 cupfuls nasturtium leaves
- 2 cupfuls nasturtium blossoms
- Thin-sliced white bread
- Mayonnaise

☐ Gather medium-sized nasturtium leaves and fully opened blossoms early in day. Store in plastic bag lined with paper towel until ready to use.

☐ Remove crusts from bread and spread thinly with mayonnaise. For open-faced sandwiches: Cut bread to desired size, add thin layer of leaves and garnish with whole blossoms. For closed sandwiches: Chop leaves and blossoms coarsely, reserving a few for garnish. Mix leaves and blossoms together and sprinkle generously on half the bread. Cover with remaining bread and cut in half. Makes about 8 whole sandwiches.

CORIANDER SHORT BREAD

- 1 pound butter
- 1 cup superfine granulated sugar
- 3 cups sifted all-purpose flour
- 1 cup rice flour
- Whole coriander seeds

☐ Cream butter and add sugar gradually. Blend well but do not work mixture so much that butter becomes oily. Gradually work in flours. Do this as quickly and with as little handling of dough as possible. Toward end, you may find pastry blender easier to work with than spoon.

☐ Turn dough out onto board that has been lightly dusted with a mixture of half flour and half sugar. Divide dough in half and quickly pat into 2 squares 3/4 inch thick. Prick dough with tines of fork in straight lines, marking edges of each individual "cookie." Holes should go almost through dough. Decorate each cookie with 3 coriander seeds.

☐ Put squares on ungreased baking sheet and put in refrigerator or freezer for 30 minutes.

☐ Bake at 375° for 5 minutes, then turn oven down to 300° and bake for an additional 45 to 60 minutes. The shortbread should be pale and just beginning to turn a golden brown on the edges.

☐ Cool on rack. Cut "cookies" with sharp knife. Be gentle or shortbread will crumble. Makes 30. *Note:* If the coriander seeds are too spicy for your taste, add 1 teaspoon of ground coriander with flour and omit seeds.

ROSE PETAL JAM

- 1-1/2 to 2 cups petals from fragrant roses, preferably the old-fashioned variety (Make sure roses have not been sprayed)
- 1-1/2 to 2 cups of water
- 1 cup sugar
- 1/4 cup honey
- Juice of 2 lemons
- 2 tablespoons fresh strawberry juice

☐ *Note:* If your roses are not particularly fragrant, you might want to add one teaspoon of rose water along with regular water.

☐ Sort through rose petals and discard any that are not perfect. Remove white heel from all petals; wash carefully.

☐ Put petals into heavy enamel pot with water and cook over low flame for a few minutes until rose petals have wilted slightly. Stir in rest of ingredients and continue to cook for 20 to 30 minutes or until thick. (When a drop of syrup is dropped on cool plate, it should hold its shape and not run.)

☐ Pour into 1 large or 2 small sterilized jars and seal with paraffin.

HERB COOKIES

Make a batch of your favorite sugar cookies and divide dough into three parts. Add aniseed to one part, a few tablespoons of chopped fresh lemon balm to second, and caraway seeds third. Bake as you normally would.

ORANGE CALENDULA CAKE

Cake:

- Petals from three calendula blossoms
- 1 cup milk
- 1 cup butter
- 2 cups sugar
- 4 eggs, separated
- 3 cups flour
- 2 teaspoons baking powder
- 1 teaspoon vanilla

Frosting:

- 1/4 pound butter
- Petals from 2 to 3 calendula blossoms
- 1 box confectioners' sugar
- Juice of 1 or 2 oranges
- Juice of 1/2 lemon
- 3 calendula blossoms and a few leaves for garnish

☐ *To make cake:* Pull petals from flowers, cut off white heel, wash and dry carefully. Put petals in heavy enamel saucepan with milk and heat to scalding point. Remove milk from heat and let petals steep in warm milk until cool. You can strain petals before using, but I prefer to leave them in, adding flecks of orange to finished cake.

☐ Butter two 9-inch layer pans and line bottoms with waxed paper. Butter waxed paper.

☐ Cream butter. Gradually mix in sugar and continue creaming until light and fluffy. Add egg yolks, one at a time, beating well after each addition. Add dry ingredients alternately with milk. Stir in vanilla.

☐ Beat egg whites until stiff but not dry. Fold 1/3 of whites into batter, then carefully fold in remainder.

☐ Pour batter into prepared pans and bake at 350° for 25 minutes or until done. Remove layers from pans and cool on racks.

☐ *To make frosting:* Cream butter with calendula petals, which have been cleaned and heeled. Let stand for several hours so butter can absorb flavor.

☐ Add sugar to butter mixture gradually along with juice of 1 orange and lemon juice. Beat well. Frosting should be light and fluffy. If necessary, add more orange juice.

☐ Spread frosting between layers and over top and sides. Garnish with whole blossoms and leaves.

DOUBLE LEMON TEA BREAD

Bread:

- 2 cups all-purpose flour
- 1-1/2 teaspoons baking powder
- 1/4 teaspoon salt
- 6 tablespoons butter at room temperature
- 1 cup sugar
- 2 eggs, beaten
- 1 tablespoon grated lemon peel
- 1 tablespoon finely chopped lemon balm
- 1 tablespoon finely chopped lemon thyme
- 3/4 cup milk

Lemon glaze:

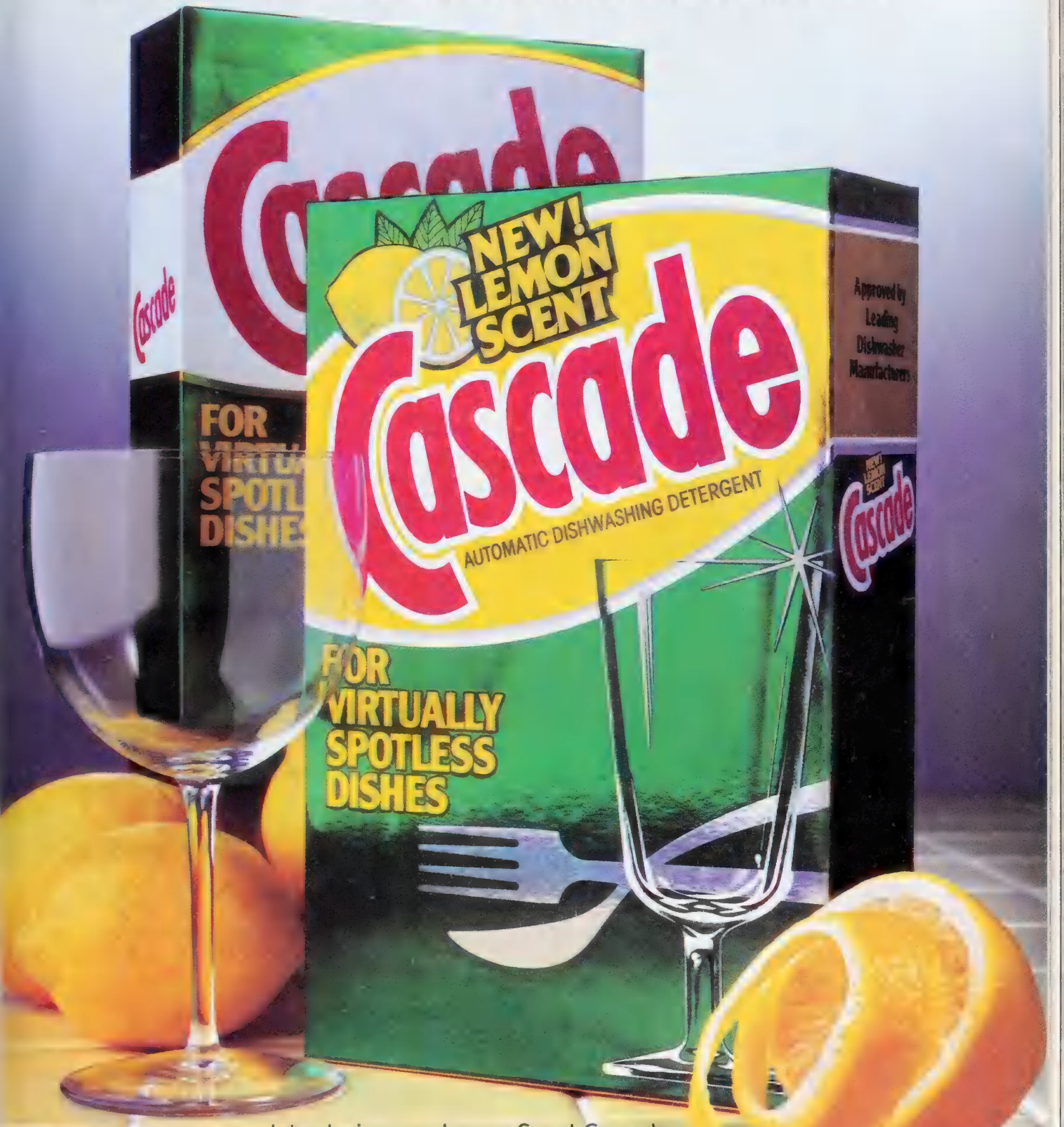
- Juice of 2 lemons
- Confectioners' sugar

☐ Mix flour, baking powder and salt together in bowl. Cream butter and gradually beat in sugar. Then beat eggs in one at a time. Continue to beat until light and fluffy. Beat in lemon peel and chopped herbs. Add flour mixture alternately with milk. Mix until batter is just blended.

☐ Pour batter into greased 9-by-5-by-3-inch bread pan. Bake at 325° for about 50 minutes or until done. (A toothpick inserted in center should

(Continued on page 127)

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HERBS FOR YEAR-ROUND ZEST

Continued from page 127

EGGPLANT AND TOMATOES

- 2 pounds miniature eggplant, Japanese eggplant or regular eggplant
- 2 boxes cherry tomatoes
- 1/2 cup olive oil
- 3 cloves garlic, finely minced
- 1 medium onion, minced
- 1/4 cup chopped Italian parsley
- 1/4 cup chopped coriander
- 1/4 teaspoon paprika
- 1/8 teaspoon cayenne
- 1 teaspoon ground cumin

☐ Trim and wash eggplant. If you are using regular eggplant, cut it in cubes. Wash tomatoes.

☐ Put half of olive oil in large skillet over medium-high flame and add garlic and onion. Cook for 2 to 3 minutes.

☐ Add eggplant and cook for 10 minutes, shaking pan frequently so they cook evenly. Use more oil as needed.

☐ Put tomatoes in skillet with eggplant and add all seasonings. Stir and continue to cook another 5 minutes or until eggplant is tender and tomatoes are warm and slightly cooked. Serves 8.

SPRING SCALLIONS WITH PARSLEY

- 8 scallions (use tiniest, tenderest scallions you can find)
- 1 tablespoon white wine
- 1-1/2 tablespoons chopped parsley

☐ Wash and trim scallions. They should be approximately 6 inches long. Put wine and scallions in heavy skillet with lid. Cook, covered, over medium-high flame for 5 to 10 minutes, depending on size. Shake pan while cooking so they cook evenly. Scallions should be barely tender and green part still bright. Put on plate and decorate with ribbon of parsley. Serves 1.

FISH SWIMMING IN LEMON BROTH WITH MINT

- Heads and bones of fish
- 4 cups water
- 4 cups chicken broth
- 1 onion, coarsely chopped
- 3 stalks celery, chopped
- 2 carrots, chopped
- 1 teaspoon salt
- White pepper to taste
- 3 pounds fillet of sole or other sea bass
- 3 egg yolks
- 1/2 cup cream
- 1/2 cup milk
- 2 tablespoons lemon juice
- 6 tablespoons chopped mint
- Whole mint leaves for garnish

☐ Put fish heads and bones in pot with water and chicken broth, onion, celery, carrots and salt and pepper. Simmer gently for about 20 minutes. Remove any scum from top and strain broth.

☐ Return broth to pot and add fillets cut in 2-inch pieces. Poach gently until just tender (about 10 minutes). Carefully remove fish from pot and set aside.

☐ Beat egg yolks, cream and milk together. Heat broth until barely simmering, then pour egg mixture into soup in thin stream, stirring with whisk all the while. Add fish pieces to heat through. Continue to stir gently until broth thickens slightly. Be careful; if it approaches a boil, the broth will curdle.

☐ Finally, stir in lemon juice and add pepper to taste. Serve in individual bowls garnished with chopped and whole mint. Serves 6 to 8.

ICED HIBISCUS TEA WITH BORAGE BLOSSOMS

- 8 teaspoons dried hibiscus blossoms
- 6 cups boiling water
- Borage blossoms frozen in ice cubes

☐ Put dried hibiscus blossoms in teapot and pour boiling water over them. Let steep for 5 minutes. Tea will be very strong to allow for dilution from

(Continued on page 130)

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HERBS FOR YEAR-ROUND ZEST

Continued from page 129

ice. Cool to room temperature. When ready to serve, fill goblets with borage blossoms, ice and pour tea over them.

CITRUS SPICE HERB TEA

- 2 cups dried lemon verbena leaves
- 1/2 cup dried orange peel (After squeezing oranges for juice, scrape out shells, leaving only outer, orange part of peel. Set on a rack to dry. Break in small pieces and store in a covered jar.)
- 1 cup dried orange mint leaves
- 2 tablespoons whole cloves, crushed
- 1 cinnamon stick (4 inches), crushed
- 1 teaspoon ground cloves
- 1 teaspoon ground cinnamon

☐ Mix all ingredients together and store in tightly covered jar. Use 1 teaspoon of herb mixture for every cup of water. Put tea in pot, add boiling water and let steep for 5 minutes.

HERB JELLIES

- 24 ounces of the best apple jelly you can buy (or make your own and eliminate the water)
- 3 tablespoons water
- Leaves of rose geranium
- Sprigs of rosemary

☐ Put jelly and water into heavy enamel saucepan. Melt jelly completely over very low flame, stirring occasionally. If any foam forms on top, skim it off. Put one lightly bruised rose geranium leaf or sprig of rosemary in each sterilized 8-ounce jar. Pour hot, skimmed jelly into glasses. The hot jelly will wilt leaves.

☐ Let jelly stand until partially cool. Remove wilted herb and replace with fresh, unbruised leaf or sprig. Jelly should be cool enough so herb doesn't wilt but not too set to slip herb in. Seal with paraffin.

GREEN AND WHITE SALAD

- 1 small head cauliflower
- 4 medium potatoes
- 1 bunch watercress

Mustard vinaigrette:

- 3 tablespoons red wine vinegar
- 9 tablespoons olive oil
- 3 teaspoons salt
- 1 teaspoon Dijon-style mustard
- Pepper to taste

☐ Break cauliflower into florets and steam until barely tender. Scrub and boil potatoes; let cool and peel. Then cut into thick slices. Wash, dry and trim watercress, leaving it in little sprigs. Mix cauliflower, potatoes and watercress together.

☐ Mix all ingredients together until thoroughly blended and toss with salad. Serves 8.

PEPPERS IN HERB-SCENTED OIL

- 1 large bunch of basil
- 1 cup olive oil
- Juice of 2 lemons
- Salt and freshly ground pepper to taste
- 3 cloves garlic
- 6 yellow peppers

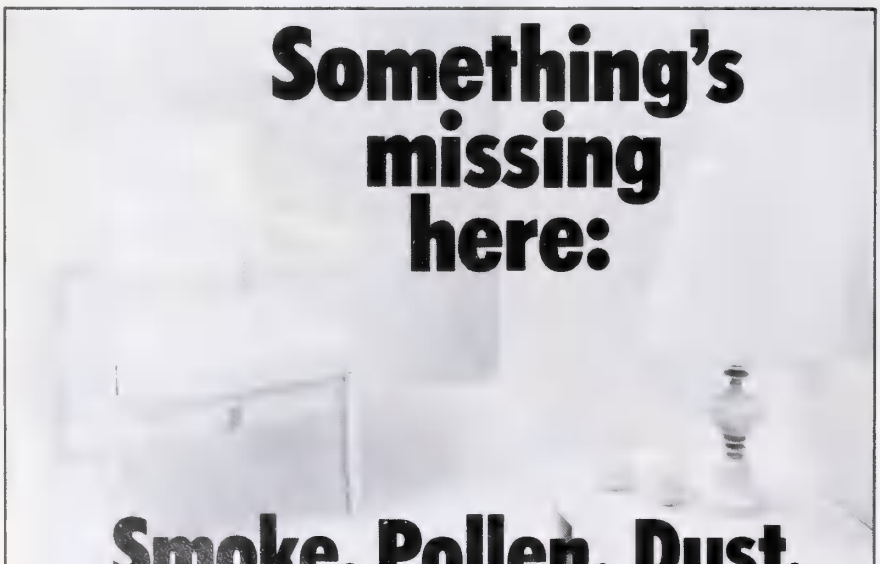
☐ Reserve a few sprigs of basil as garnish and bruise the rest lightly. Put bruised basil in oil with lemon juice, salt and pepper, garlic, and let marinate for several hours or longer.

☐ Peel peppers. The easiest way is to grill them over an open fire or in oven, turning so all sides of pepper become slightly charred. Do not let peppers cook. Put charred peppers in paper bag to cool off. Then skins will just rub off.

☐ Split peppers, remove seeds and cut in lengthwise strips. String strips on skewers and grill lightly. Toss in scented basil-flavored oil and serve garnished with a sprig of fresh basil. Serves 6.

(Continued on page 132)

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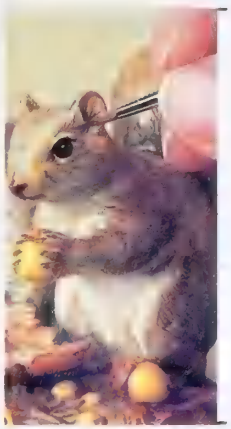
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HERBS FOR YEAR-ROUND ZEST

Continued from page 130

GRILLED SARDINES

- 2 to 3 fresh sardines per person, depending on their size (If fresh sardines are unavailable, use baby bluefish)
- Fresh sage
- Oil
- Salt and freshly ground pepper to taste

☐ Clean fish, leaving heads and tails on. Tuck small sprig of fresh sage in cavity of each fish.

☐ Brush fish and grill with light coating of oil to keep fish from sticking to grill.

☐ Put fish in hinged wire grill basket and cook over hot fire for about 5 minutes per side. Check to see if fish is done by using point of small knife to see if it flakes easily. Season fish with salt and pepper and garnish with fresh sage. Serves 1.

TOMATO SALAD

- 6 ripe tomatoes
- 1 medium onion, finely chopped
- 1 large clove garlic, finely minced
- Pinch cayenne
- 1/8 teaspoon paprika
- 1 teaspoon ground cumin
- 2 tablespoons red wine vinegar
- 6 tablespoons olive oil
- Salt to taste
- 1 cup chopped Italian parsley

☐ Peel tomatoes and cut into bite-sized pieces over bowl to catch juices. Put tomatoes into bowl with onion, garlic, cayenne, paprika, cumin and stir well.

☐ Mix vinegar and oil together well. Stir into tomato mixture. Let tomatoes sit at room temperature for 30 minutes to an hour for flavors to meld.

☐ A few minutes before serving, stir in parsley and taste for seasoning. Add salt if desired. Serves 6.

FRESH STRAWBERRY-ORANGE COMPOTE

- 4 navel oranges
- 1 pint strawberries
- 1/2 cup fruity white wine (optional)
- 1 tablespoon freshly grated ginger root (or to taste)
- Sugar (optional)
- 3 tablespoons chopped fresh coriander

☐ Peel and section oranges over bowl to catch juice. Put orange sections and strawberries in bowl with juice. Add wine. Grate ginger into bowl and let stand for an hour before serving. (If strawberries are very sour, you may want to add 1 to 2 tablespoons of sugar.) Just before serving, stir in chopped coriander. Serves 6.

RASPBERRIES WITH ROSE GERANIUM CHEESE

- Package of cream cheese (8 ounces)
- 1/3 cup cream
- 2 to 3 tablespoons rose geranium sugar *(see recipe below)*
- Rose geranium leaves for garnish
- Raspberries

☐ Soften cream cheese; beat in cream and stir in sugar. Line plate with rose geranium leaves and put raspberries on top. Put dab of cheese on side. Serves 8 to 10.

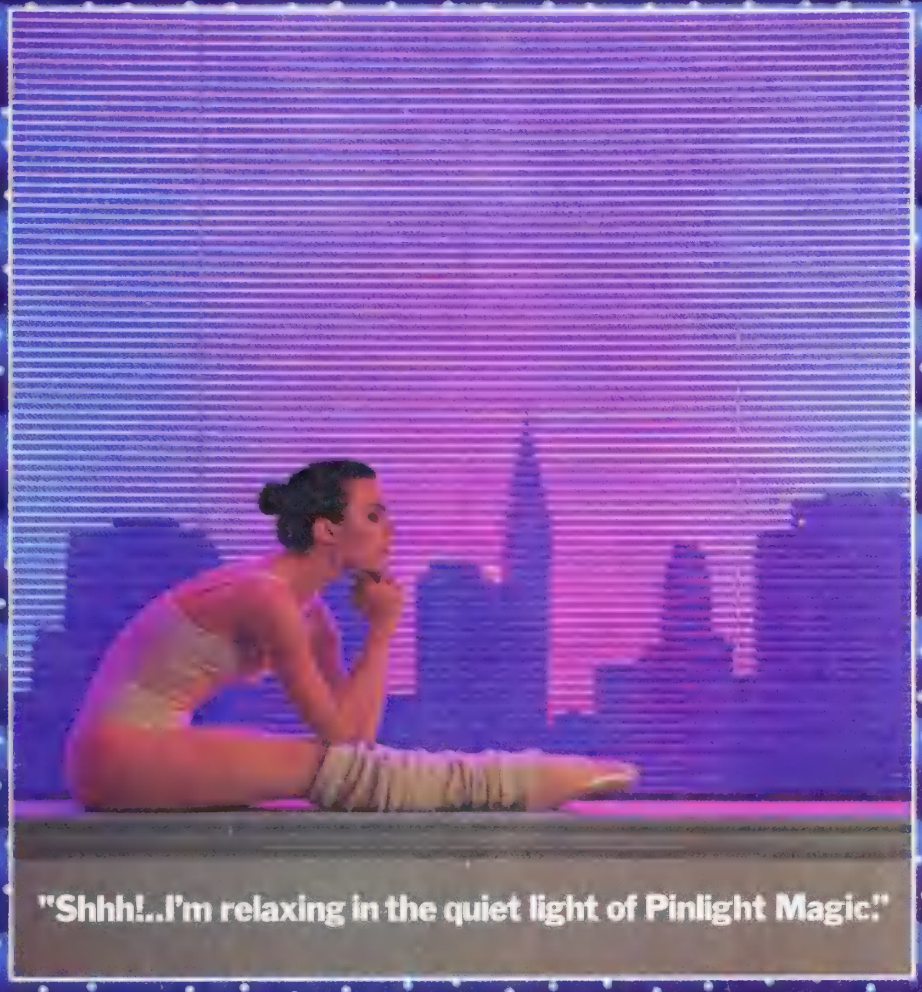
ROSE GERANIUM SUGAR

- 2 cups sugar
- 2 rose geranium leaves

☐ Put sugar in jar with tight-fitting lid. Bury leaves in sugar; cover tightly and let stand for at least 2 weeks before using. Sugar will have absorbed flavor of rose geranium. This sugar can also be used on fruits or in puddings and cakes.■



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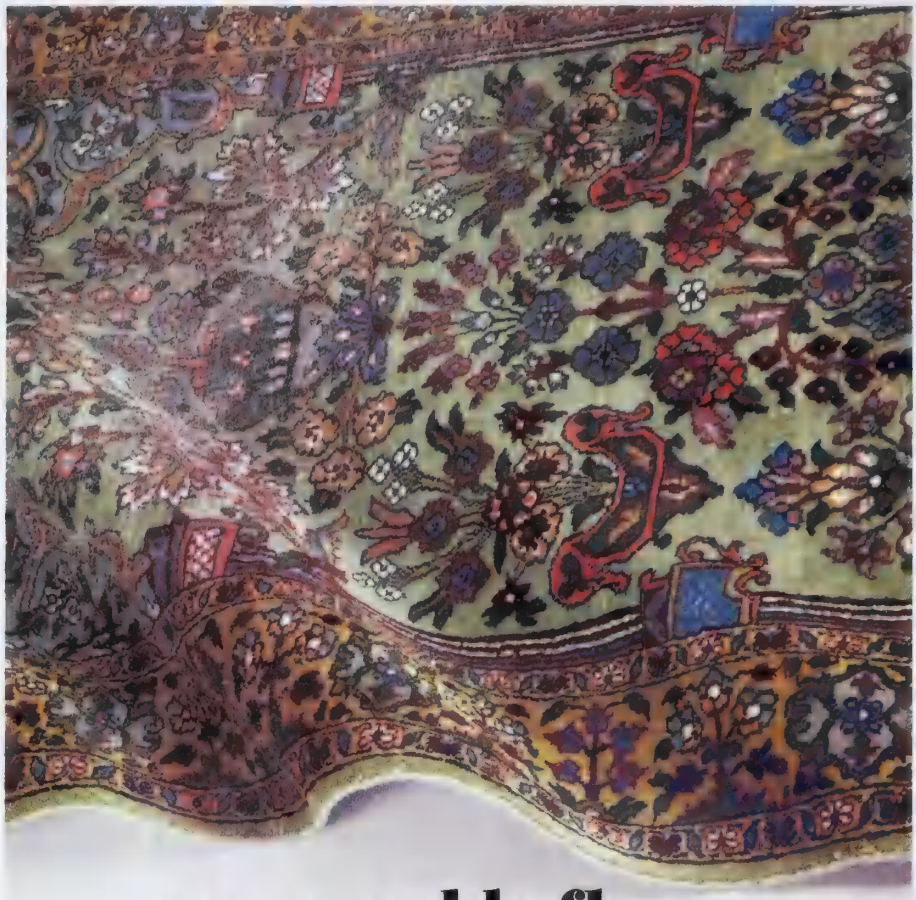


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AT HOME WITH ANTIQUES

Continued from page 44

Fine tune your sleuthing skills. Becoming an expert antiquer is a matter of seeing what's best and learning what accounts for prices that go with them. It also involves touching, peering, questioning and wondering about every odd quirk.

Fortunately, at auction houses and fine dealers, there are usually experts on hand to help field your questions. Generally, they profess a profound love for antiques and are more than willing to share their knowledge with someone who appears an eager student.

Going to museums and galleries is another good way to increase your exposure, but don't be just a spectator. Try to analyze what makes a certain chair worthy of being on display or what accounts for a table's hefty price tag. At auctions guess what you think a piece will bring. If you learn to recognize quality, you won't have to worry when the time comes to stop looking and buy.■ —CLAIRE WHITCOMB

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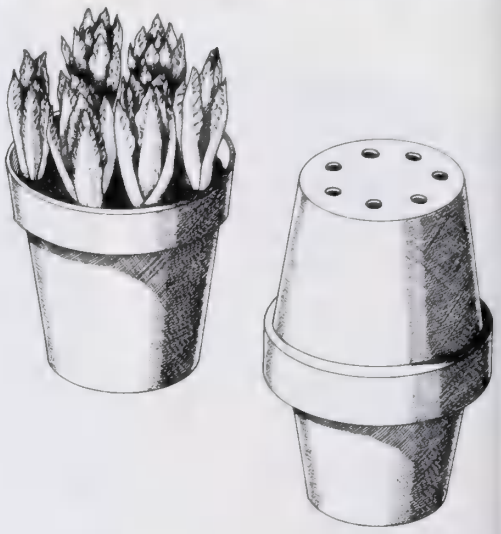
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GARDEN GUIDE

SEPTEMBER

Delicious but expensive, Belgian endive can be forced at home from common chicory



By KEN DRUSE

A few weekends ago, Beth and Tom came to dinner. The hit of the evening was my endive, smoked turkey and walnut salad with a walnut oil, vinegar and sweet mustard dressing. Beth is an adventurous gardener and true to form when she called to thank me for dinner, she announced that she was determined to grow endives.

"I know that endives are forced like tulips," she said, "but all I can find in the catalogs is curly endive, the salad green. Is this the source of the imported endive found in the markets?"

I explained that Belgian endive, as it is properly called, is the blanched, forced sprout of witloof chicory only, the familiar and widely available plant grown for its roots, which are harvested, dried and ground for a coffee additive or substitute.

According to Marian Morash, TV's *Victory Garden* chef, endive was discovered by accident in this century. Improperly stored roots began to sprout. Belgians tried the white shoots with pale yellow tips and liked them.

This delicacy is still imported from Europe. Growing, digging, storing, forcing in heated caves, harvesting and shipping endives make the price steep. However, you *can* grow them at home. It's easy, but it takes some patience. Plants are grown from seeds sown outdoors in early spring. The attractive foliage is allowed to develop for at least 100 days. After a frost in the fall, the withered leaves are removed and the carrotlike brown roots are dug and completely covered in dry sawdust or dry peat moss and placed in cold storage, perhaps in an unheated garage, outdoor cellar stairwell or an extra refrigerator. As needed, the roots are potted in soil in 8-inch containers so that they are just covered, watered and brought into a warmer dark place (around 50°). An inverted flowerpot can provide the darkness. Soon chubby succulent sprouts emerge for harvest in about four weeks when they are 4 to 5 inches tall.

Witloof chicory doesn't have to take up precious space in the vegetable garden. The ornamental plants can be set anywhere in the landscape. Their lush foliage makes a handsome foil for colorful blossoms in the flower bed.

As it turns out, Beth already has some witloof chicory growing in her garden, so she'll be forcing endive right through the winter. She says she'll be serving braised endive, sautéed in butter and baked in a casserole in an inch of chicken stock for an hour along with the Christmas ham. And I'm invited.■

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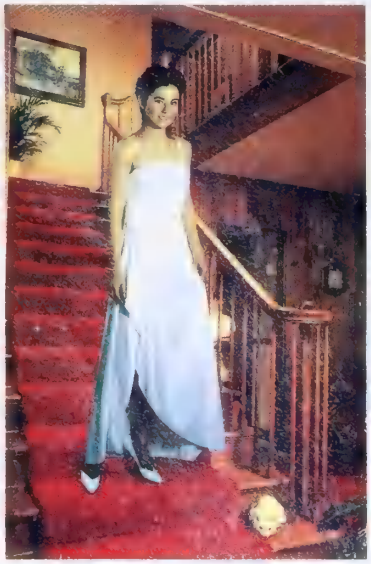
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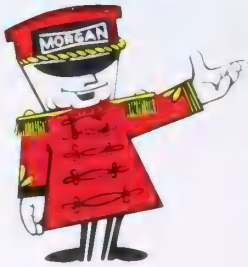
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REMODELING GUIDE



The New Good Looks Of Solar House Design

Secrets of Sunspaces: How They Hold Heat

Mother Earth— A Natural Insulator

The greenhouse has come of age. As a freestanding addition or as an extension of existing living space *(above)*, it is the ultimate sunlit, energy-efficient environment for dining, for relaxing or for growing plants year-round.



REMODELING GUIDE

Hysteria created by the energy crisis has softened. So has the mumbo jumbo. Today's approach to energy saving is easy to follow, effective and certainly more attractive.

Today, a decade after the term "energy crisis" entered our consciousness, conserving energy has become second nature, a challenge we meet willingly. Technology has come to our aid; so has innovative design. It's truly easier now to be energy-conscious—*and* less cumbersome.

The magnificent wood-shingled house at left is on the California side of Lake Tahoe, 7,000 feet above sea level. Designed by architect Tom Smith, it represents a new generation of passive solar design: no superinsulation, no underground or double-wall construction, no thermal mass. Instead, the house has a south-facing sunspace that absorbs daytime solar heat and moves it to every nook and cranny. At night and in bad weather, natural earth warmth rising from the basement to the sunspace creates a protective blanket that keeps the house cozy even when winter winds push the mercury to zero and below. There *is* a backup heat source, says the architect: one wood-burning stove.

For more on stoves, sunspaces and other energy-stretchers, turn to the article that follows.►

This passive solar home is a new-generation energy saver. Architect Tom Smith has used windows and skylights to create a sunspace that captures solar warmth and allows it to move throughout the house.

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REMODELING GUIDE

Continued from page 141

By JOHN H. INGERSOLL

In last April's Remodeling Guide I discussed some of the intriguing ways a house could be expanded. Because there was so much to tell, I saved a big chunk for this issue. Here the emphasis is on energy conservation, though not quite in the way this subject is usually presented.

What I'm *not* going to do is urge you to rush out and buy more insulation for your attic. Chances are, you've already been pummeled on that topic by your utility and area contractors. Not that more insulation isn't frequently a wise addition, but I want to focus on a trend House Beautiful has observed—and applauded—evolving since the mid-'70s.

During the years right after the 1974 Arab oil embargo, this country witnessed some high-flying solar additions. The roofs of attractive suburban homes suddenly sprouted glittering arrays of panels that seemed in direct contact with Martians. In the engineer's rush to save precious oil, reliance fell on mechanical devices: pumps, solenoids, gauges, tanks and collectors. Mechanization smothered good design on existing structures, and in many instances new home design suffered too.

"Energy conservation is no longer at loggerheads with good design. They are a blend."

"When energy consciousness entered the scene in 1974, I think a lot of architects seized on it as an opportunity to define a new architecture," says Paul Pietz, an architect who was not swept up by the solar storm of the early '70s when he was attending the Rhode Island School of Design. In retrospect, Mr. Pietz sees the spate of glass-rich designs as a normal response: "I think many young architects seek a new house form just before and just after graduation from college. The energy drain simply gave them a handle."

Nor is it really surprising that active solar heat-collecting apparatus bloomed on existing houses. Since the industrial revolution began in the mid-19th century, America has solved problems pragmatically through ingenious mechanical advances. A look around the solar and energy-conserving scene today should calm the nerves of anyone apprehensive over strange collectors popping up on neighboring roofs. The leading architects, designers and builders are once again placing major emphasis on such time-honored standbys as natural light, handsome views, accessibility, comfort and convenience. Energy conservation plays a role now, but a far more subtle one than in examples produced a decade ago.

Give credit to the experimenters. Through the course of history, 10 years represent a mill'second. In that brief span we have learned volumes, and also rediscovered truths, about saving energy. Today there is a body of knowledge that designers can tap with confidence. As one pioneer in this field, architect Donald Watson, puts it, "I believe research is done. Now it's a matter of putting what we've learned *into* the construction process.

Mr. Watson, co-author of an award-winning book for architects and builders, *Climatic Design* (McGraw-Hill, 1983), details in the book 50 known ways to conserve heat as well as generate a flow of cool air through a house. "Enough is known about energy conservation now," he explains, "that given a particular climate in a specific region of the United States, an architect has at least five equally good solutions to the problem of conserving energy." This means designers have a far wider range of aesthetic options.

"The best work architects are doing," he continues, "is not based on the science of climatology as much as on aesthetics, and that's a product of intuition. We're coming closer to the peak Frank Lloyd Wright reached with his Fallingwater house, what I consider the paragon in a match of house and site." ►

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REMODELING GUIDE

Continued from page 142

This is not to say all architects and builders are consistently aware of fuel-saving techniques. But many more are now than were a decade ago. This carries an extra punch in a remodeling project. Opening up a house for major structural change creates a perfect opportunity for raising its resistance to winter cold and summer heat without sacrificing architectural values. Therein lies the key, the change House Beautiful has been tracking. Energy conservation is no longer at loggerheads with good design. They are a blend, and both are much the better for it.

Areas of change

The energy crisis fomented a mad scramble for solutions in the '70s. Given the American genius for inventiveness, nearly all the ideas—some pretty wacky—delivered savings. But in some instances, architects and builders went overboard or produced solutions with disagreeable side effects. We learned from them—in the four major areas where they occurred.

1) Greenhouses. Many buyers were lulled by the seductive sales message put forth by some greenhouse fabricators during the energy-weak climate of the '70s: *Greenhouses absorb heat from the sun, slash fuel bills, are the perfect medium for growing plants all winter and present you with a cold-weather environment as pleasant as lying on the beach at St. Croix.*

No surprise then that some new greenhouse owners were severely disappointed. A typical single-glazed greenhouse, intended for growing plants, not only leaks heated air at a rapid rate in the harsh winter season, but also must have supplementary fuel-fired heat to preserve these plants on cloudy days and at night. Old-line greenhouse makers never said differently.

Today a few sad but wiser greenhouse owners, and nearly everyone else, have a clearer understanding of what a working greenhouse requires. Moreover, there is a growing awareness of the differences between a working greenhouse, a solar greenhouse and a sunspace.

A solar greenhouse has quite distinct characteristics. First, it faces south, with a clear path to the sun. At minimum, glazing is double; at night that glazing is protected by movable insulating window covers. The structure, usually attached to a house, is physically separated from it. Sophisticated means to collect and store sun heat are part of the design, as is a distribution system of some kind to pass collected heat to the house.

Solar greenhouse owners can grow plants, but not with the same variety of options a working greenhouse would offer. For example, there isn't the necessary temperature and humidity control for growing orchids, for example, or African violets.





Morning sunlight warms this breakfast-room addition to a magnificent Victorian house. Berkeley, Calif., architect Glen Jarvis modeled the exterior after a gazebo standing in his clients' garden. The double-glazed casement windows at eye level are shaded by an arborlike overhang, upper windows by the roof.

A sunspace, which falls between the heated working greenhouse and the heat-collecting solar greenhouse, is a relatively recent compromise. Says architect Pietz, "A sunspace is a direct-gain passive solar collector in disguise." He envisions its facing a southerly direction and separated from a house by glass doors that are opened to spread sun warmth naturally and closed when the sunspace temperature drops. "If you heat the space, you defeat its purpose," he maintains. "Decorate with hardy plants and, to keep them from freezing, open the house door a crack at night when outdoor temperatures are in the teens."

"Nor do I think huge, expansive windows are needed," he insists. His vote goes for architecturally correct window openings and, if desired, wood floors and area rugs—in short, a room where your own views on decorating play a primary role.

2) Insulation. When energy shortages began to hurt, many homeowners hurriedly added insulation to their attic—the best and most accessible area to protect. Excellent. When shortages persisted a year or so later and prices went up, many of these same owners packed their attics with yet another layer of insulation. Not so good.

There is a point of diminishing returns when adding attic insulation. Local utilities long ago put a finger on just where that point is for the areas they serve, and you'll find that information is readily available—and free.

Owners also learned that doing no more than pumping up the attic with more insulation is penny wise and pound foolish. The average existing house needs tightening at every pore: ceilings, walls, windows, seams and entries.

3) Super insulation. This, in some form—and there are many forms—is the means designers use to slash heating needs. Research and construction in this vein started as far back as 1975. Much is known now about the ►

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Continued from page 147

perils of living in super-tight houses.

Some of the uncovered side effects are only disagreeable; others are a trifle scary. There's a solution, but first, the problems: An extremely tight house may provide less than half an air change per hour. That's enough to replenish oxygen, but not enough to totally rid a house of moisture, odors, spray residues and smoke. More dangerous particles include formaldehyde from man-made building materials and radon from natural materials (stone).

A wash of fresh air would clear out all the above. But a blast of winter air defeats the purpose of super insulation. The device that clears this dilemma is called an air-to-air heat exchanger. Looking like a large vacuum cleaner canister, the exchanger runs on enough electricity for two small fans to evacuate stale indoor air and bring in fresh outdoor air. How? Here's the trick: The

Six lessons from the past could reduce energy in your home and save you money

courses these air streams take are arranged so that heat is exchanged from one stream to the other—from outgoing to incoming in winter, incoming to outgoing in summer. Not all the heat is exchanged; that's physically impossible. But enough is passed along to take the chill off in winter, and extract the worst of the heat in summer.

4) Solar devices. A bank of experience on the effectiveness of active solar devices points now to more dependence on passive solar techniques. Active equipment—collectors, piping, valves, gauges—proved reasonably productive overall, but many initial buyers were unhappy with the payback on their investment. A further damper fell on active systems when a number of the first round failed.

Active systems are much improved, but at present the preference pendulum has swung over to the more cost-effective passive systems. ►







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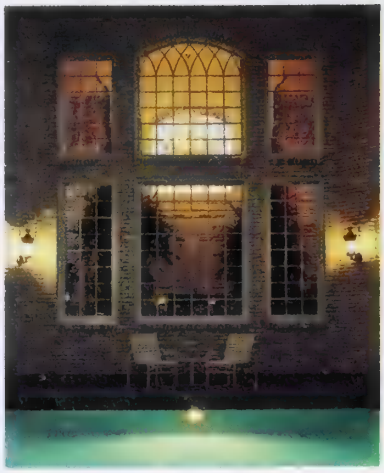
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REMODELING GUIDE

Continued from page 148

Wisdom from the past

I am continually amazed how many ideas in current use can be traced to the past—some as far back as ancient Greece and Rome, perhaps earlier. Two examples come to mind: building houses with roof overhangs that block sunlight in summer and transmit the sun's warmth in winter, designing wall openings in the path of prevailing breezes. And architect John Ziegler reminds me that Thomas Jefferson designed his Virginia estate, Monticello, with windows triple hung to encourage air circulation in the tall-ceilinged rooms during the summer.

Here are six lessons from the past that could save you money, reduce energy in your home today and make your environment more attractive.

1. Well-planned landscaping can be doubly effective. For example, thick

Many more builders and architects are aware of fuel-saving today than years ago

conifers set closely together on the north side of a house filter prevailing icy winter winds, diverting their impact away from the house; deciduous trees in the south and west yards throw shade over the area in summer and, leafless, let the winter sun through.

2. Shading the outside of windows in summer puts you in league with the Romans who used this technique. It also cools your house. Extending an existing roof to create a shaded overhang is usually too awkward and costly—not so when you're remodeling your house or building an addition.

Awnings, if you haven't looked lately, have become quite stylish. They have always been practical, easily blocking over 90 percent of the direct sun heat from unprotected glazing. Large awnings can deflect heat from large expanses of glass or, where it makes sense, a patio cover can do the job.

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Continued from page 150

a good sun block for south-facing windows. Lacking that, why not do what an aunt of mine living in North Carolina did on sunny summer days: Pull down window shades during the day.

3. Air movement through the house, aided by promoting cross ventilation and air circulation (as at Monticello), is a cost-cutting ploy to consider even if your house is air-conditioned. Save costly mechanical cooling for the very hottest stretches of summer.

A *whole-house fan* can stimulate air movement. My shade-pulling aunt had a summer routine: Down went shades over sun-facing windows sometime after breakfast; up went shades during the day behind the sun's course. And at dusk, screened windows were opened everywhere so the attic fan could draw cooler air throughout the house.

4. Color and weather are linked; we know it instinctively. Light colors reflect; dark colors absorb heat. Snow-white houses, white roofed, in the Florida Keys even look cool. Similarly a dark New England roof appears snug in winter.

5. Earth is an excellent insulator, as hordes of wintering animals could affirm. While underground houses are a radical way of using the earth's comforts, berming can afford some protection for perfectly normal houses. Like a beveled floor molding, mounding earth against the north wall of a house—even two or three feet above ground level—provides a surprising amount of winter protection. For one thing, there are no drafts to sift beneath the sill plate (the bottom wood member of a house, laid over the foundation wall).

For some, berming may seem a ruinous way to alter a house's appearance, but it needn't be. There are effective ways of blending a berm into the plan. Consulting a landscape architect is recommended here.

6. Stone retains heat from the sun, a fact well known since prehistoric times. Effective today are clay and ceramic tiles, brick and other masonry products. A sunspace paved with quarry tiles laid over a bed of concrete stores much of the sun's heat during a winter day—for a release of warmth in early evening.

"Opening up a house for major structural change is perfect for raising its resistance to winter cold and summer heat"

New energy savers

A steady stream of energy-saving innovations reached the marketplace during the past decade. It's rare today that a designer needs to draw plans based exclusively on saving energy. Instead, designers and architects are free to perform as they were meant to—shaping, reshaping and adding space to satisfy the needs of people. Energy-saving tactics play a part, but with far more subtlety. Here are some notable developments: ►

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REMODELING GUIDE

Continued from page 153

• Both gas and oil-fired furnaces and boilers are produced now with vastly improved efficiency levels. If your heat source is five years old or older, its efficiency is probably around 60 percent—which means that out of each fuel unit, 60 percent heats the house and 40 percent goes up the flue. Newer equipment falls in the 80 to 95 percent range. It may cost more than older models, but the payback is rapid.

Before the era of high-efficiency furnaces and boilers, adding new rooms to your home usually meant tacking on supplementary heat—often expensive electric baseboard heating. Today, if your present equipment is approaching retirement anyway, replacing it with a new model could achieve two cuts in your remodeling budget. First, one furnace or boiler—the high-efficiency unit—could serve both your existing house and the addition with no need for supplementary heat. Second, it's conceivable that a furnace or boiler smaller than your present workhorse—which means lower cost—could serve your needs adequately.

"There is a growing awareness of the differences between a working greenhouse, a solar greenhouse and a sunspace"

• When adding or replacing windows, you have several options inspired by energy conservation. Choosing double glazing is practically universal—a saving on loss of cooling in the south, loss of heat in the north. Triple glazing is the newest next step up; it makes the most sense economically in the colder regions. Triple glazing is also available in skylights.

Another choice is among windows that deliver the benefits of multiple glazing—along with some control of sun heat. A deposit of metallic film—microscopic, invisible to the eye—is laminated to the glass or to an inner layer of plastic, which succeeds in

1. reflecting back the outward flow of radiant indoor heat;

2. blocking most ultraviolet rays, the fabric fader in sunlight;

3. passing more infrared rays (heat) in winter;

4. turning away outdoor radiant heat in summer.

• The image of romance is traditionally entwined with a fire by the hearth. But, an open fireplace is the least efficient way to warm indoor space. Over 90 percent of the heat sails right up the chimney along with heated interior air, sucked up by the fire for combustion.

If a fireplace is part of your remodeling plan, consider one of the new heat-circulating, prebuilt fireplace forms, and lean especially toward one that draws combustion air directly from outdoors. In new models the functional aspects of heat circulation are a barely noticeable design element.

• During the energy-short years, many homeowners bought and installed wood-burning stoves. The best performed as promised, so long as they were tended properly (a responsibility not unlike the care a pipe smoker gives a pipe). Two advances should be noted:

1. Imported stoves faced with attractive ceramic tiles are more readily available now. These could well conquer any resistance to decorating a living area around a cast-iron lump.

2. New technology applied to wood furnaces (not stoves) raises them to efficiency levels of present-day oil and gas-fired equipment. However, no one has yet devised a way to feed or clean a wood furnace automatically.

• Every gas or electric appliance for the kitchen and laundry has undergone energy-saving alterations during the past decade. Nearly all feature controls for further savings. Appliances, in fact, are among the bright spots in remodeling plans. You're virtually guaranteed better, more functional equipment among the new offerings, and once installed, they cost less to operate. ►

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LUCITE
THE PAINT THAT LASTS AND LASTS.

Continued from page 154

For example, most of the new dishwashers provide an option for skipping the separately heated air-dry cycle at the end of the run. And while microwave ovens do have cooking limitations, what they do well noticeably conserves energy.

Before anyone was concerned about energy, water heaters consumed between 11 and 18 percent of an average household total. Beginning in the mid-'70s, owners wrapped the water tank with an insulation blanket—a step that chipped away at that percentage. The newest advances include water heaters that gain heat directly from a high-efficiency furnace or boiler, or from the operating heat generated by a heat pump. These hot-water supplies have neither burner nor electric resistance elements of their own, so you'll find that the savings are substantial.

■ High-insulation sheathings are an energy-crunch fallout. Here's how they help: Laid up over an existing sidewall as the first course in an application of new siding over old, the sheathings deliver an effectively improved insulation value. For walls already stuffed with insulation, this is a big plus.

Best of the new breed is aluminum foil-wrapped polyisocyanurate—a big word, but familiar to dealers. Not far behind is extruded polystyrene board.

• Despite glazing improvements, windows are still the biggest "hole" in the homeowner's defense against winter heat loss and summer gain. To the rescue have come insulated draperies, shades and shutters.

First products out in the '70s were clunky and a pain to operate. Today's window heat blockers are less obtrusive, easier to close and open. Some, even, are powered electrically. ►

FOSSIL FUELS AND THE FUTURE

Oil is plentiful again. We are not inclined to look too far ahead when a call to the fuel-oil dealer or a tap onto the gas line brings as much as we want. Some day, perhaps not too distant, we'll have to come to terms with the finite supply of fossil fuels. This was brought to mind again by a report, widely circulated early this year, which concluded that less oil than had been previously estimated was recoverable from the earth by conventional means. The report also brought to light the fact that less and less oil is discovered each year. In the future, perhaps new fields will be discovered—or new ways developed to extract still deeper reserves. Meanwhile we can be thankful the 1974 oil embargo stimulated research and action in the direction of energy alternatives. One day in the not distant future we may be using more alternatives than fossil fuels.



REMODELING GUIDE

Continued from page 157

▪ Around the best-made windows and doors are razor-thin openings that leak heated air. Caulks have always been the builder's leak plug, but many owners and contractors traditionally opt for low-cost oil-based caulks that are effective for hardly more than a year. Silicone caulks are indifferent to weather changes and as close to permanent as any material, but they cost three to five times as much as oil-based products, and their sticky, not-so-easy-to-spread characteristics make them a little less popular.

Now a new copolymer caulk, priced mid-range, performs very much as silicones do and spreads like the oil-based products. Larger openings, such as holes cut for electrical conduit, can be plugged easily with foamed urethane, packaged in a spray can.

Energy and design

Today's need for energy conservation remains constant, and may even be rising. We can wholeheartedly thank the innovators and experimenting designers who produced strange, glassy houses and house additions. They took the risks and in many cases, in their own houses, suffered the consequences. What we've gained is a return to design aesthetics and a sophisticated understanding of how to blend energy conservation into contemporary design. ►

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LEADING-EDGE ENERGY SAVERS

▪ Research conducted at the University of California's Lawrence Berkeley Laboratory has produced a prototype solar air-conditioning system that could be used in homes and offices.

▪ Engineers at Oklahoma State University are optimistic about results of homeowner testing of a new earth-couple water-source heat pump system that slashes heating/cooling costs 50 to 70 percent. The system harnesses moderate temperatures a few feet underground and, through heat exchangers, provides warmth, cooling and hot water.

• A University of Florida architecture professor has designed an energy-efficient house that uses a tin-roofed chimney to extract warm air. The uninsulated roof superheats warm air rising out of the house, which in turn creates a vacuum that draws in cool air through the windows. The system works best if the house is surrounded by shade trees or shaded porches—so the incoming air is really cool.

• Tom Smith, designer of the house shown on pages 140 and 141, is at work on another in his series of new-generation solar homes—this one on Eastern Long Island. For information on his passive solar systems, send a self-addressed, stamped business-size envelope to the architect at PO Box 584, East Hampton, NY 11937. —*The Editors*

To introduce our new built-in ovens, we came up with a really hot idea: Retained Heat® cooking.

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INFORMATION CENTER

SEPTEMBER 1984 ISSUE

Expiration date: November 15, 1984

To order booklets, brochures or catalogs from leading manufacturers of home remodeling products and supplies, simply fill out the form below. Circle the numbers of the publications you wish to receive and send with the appropriate total in cash, check or money order.

Please be sure to add $1.00 to your total as a service charge for processing your order.

HOUSE BEAUTIFUL will send on your order to the manufacturers for fulfillment. Generally, you can expect delivery in six weeks.

1. Allstate Inventory Record. This folder provides a handy room-by-room inventory record for your personal property. Includes tips on identifying lost or stolen property and a place to record where important papers are kept. **Allstate Insurance Co. Free.**

2. "Windows and Gliding Door" Answers From Andersen. Full-color 24-page booklet answers questions about windows and gliding doors in new construction, remodeling or replacement. Sections on planning, angle bays and bows. Description and photographs of Andersen wood and low-maintenance vinyl-sheathed Perma-Shield® windows and gliding doors. **Andersen Corporation. Free.**

3. Remodeling With Windows and Gliding Doors. Andersen Concept IV™ shows how to add big, beautiful glass areas to your remodeling *without* significantly increasing heating costs. This colorful 12-page folder explains its application in 12 major United States climates. **Andersen Corporation. Free.**

4. Furniture Care Booklet. The manufacturer of quality Guardsman Furniture Care Products, offers this free booklet full of practical suggestions for taking care of your furniture. Recommended and used by leading furniture manufacturers. **Guardsman Chemicals. Free.**

5. Howard Miller Brochure of Antique Adaptations & Grandfather Clocks. Complete selection of the finest in grandfather, mantel and wall clocks in a broad variety of styles and prices. Includes adaptations of classic American originals. **Howard Miller Clock Co. Free.**

6. Window Shopping, Volume I. Full-color, 132-page complete guide to planning and buying window treatments. Covers draperies and curtains, stylish alternative styles, vertical and miniblinds, pleated shades, woven woods, etc. Ideas, detailed measuring how-to photos of over 200 colors and patterns. **Kirsch. Price, $3.**

7. Kohler Elegance. Forty-four pages of colorful ideas for your bathroom, powder room and kitchen—whirlpool baths, spas, environmental enclosures, fiberglass shower coves, bidets, decorative faucets, kitchen sinks, faucets and more. Booklet helps with product selection, color coordination and decorating ideas. **Kohler Co. Price, $2.**

8. Mirrors and Accent Pieces. This full-color brochure illustrates a sampling of mirrors, tables, lamps, screens and other accessories. **LaBarge Mirrors, Inc. Free.**

9. Marvin Windows Idea Brochure. Illustrated with four-color photos and renderings showing how the size and style of windows make an impact on the appearance of your home. Information on how window construction can affect energy efficiency and maintenance is also provided. **Marvin Windows. Free.**

10. Marvin Terrace Door. A hinged patio door constructed of Ponderosa pine is a beautiful alternative to aluminum sliding doors. New brochure provides information on energy-saving features plus a variety of options and sizes. Color photographs show traditional, contemporary and French styles. **Marvin Windows. Free.**

11. Marvin Windows Replacement Brochure. Describes made-to-order windows and their special energy-saving features. Brochure includes unique case histories and shows how windows can be installed in 12 easy steps. No fit kits are necessary because windows are made-to-order. **Marvin Windows. Free.**

12. Maytag Encyclopedia of Home Laundry (fifth edition). 280-page paperback containing the most up-to-date information available on home laundry and related topics. A practical reference for homes and schools containing material on energy conservation, fibers, fabric finishes and stain and spot removal. Includes information about home laundry planning. **The Maytag Company. Price, $1.25.**

13. Kitchen Cabinet Guide. A 12-page full-color brochure describes several cabinet lines. Each two-page spread features a decorator-styled kitchen that offers a multitude of helpful ideas for the homeowner. **Merillat Industries, Inc. Price, $1.**

14. The New Showpieces Collection Answers Your Needs. Our sophisticated styling belongs to you. In the "dream come true business," our long experience allows us to offer you the newest colors, designs and, of course, fabrics. Your friends will admire your choice: The look of **Mitchell Designs.** 16-page, full-color brochure. **Price, $2.**

15. Carpet Buyers' Guide. A brochure to help dispel customer confusion in purchasing carpets. It discusses carpet terminology, how various types of carpets are made, and gives helpful hints on what to look for when shopping for carpets. **Monsanto Textile Company. Free.**

16. Doors and Other Elegant Woodwork by Morgan. Complete set of full-color folders describe how to use exterior and interior doors, patio doors, stair parts, entrance trim and mantels to decorate and insulate your entire home with the warmth and beauty of wood. **Morgan Products Ltd. Price, 25 cents.**

17. Vanitory Catalog. Full-color catalog illustrates manufacturer's entire line of solid wood vanitories in actual bath settings. Many have matching bath cabinets and sidelights. **Nutone Housing Group. Price, $1.**

18. Living With the Sun. Color booklet explains in layman's terms the planning, construction and operation of passive solar design operating in a variety of climates and geographical locations. **PPG Industries. Price, $1.**

19. Fashion Kitchens. Beautiful kitchens, cabinets styles, wood finishes and colors along with practical, functional work areas and convenience accessories are shown. This colorful booklet will help you convert kitchen dreams into reality. **St. Charles Mfg. Co. Price, $6.**

20. "Appliances! Appliances!" From White-Westinghouse. 28-page catalog designed to help consumers make the right decision when purchasing a major appliance. Colorful catalog full of helpful tips to assist buyers in determining the appliances best suited for their needs. **White-Westinghouse Appliance Co. Free.**

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DECORATING & DESIGN

Continued from page 20

will tailor their tours to your interests if you notify them, in advance, of the tack you wish them to take. In some cases, public relations offices will even arrange lunches, seminars and extended tours for visiting groups, but several weeks' notice is generally necessary.

Showplace Square Tours, among others, encourages visitors to bring samples, measurements and photographs with them and to note style numbers and other details while on a tour. Most centers do not object to your note-taking or sitting on chairs and sofas, but taking pictures is prohibited virtually everywhere.

If you are especially interested in a particular piece or merchandise line, a showroom may permit you to look through their catalog—some will go so far as to provide photocopies of catalog pages—but the degree of cooperation will differ from showroom to showroom. Information on furniture construction, fabric and availability may be provided, but policies on price information will differ dramatically.

Making the most of your visit

To make the most of your visit, experts suggest you go armed with an idea of what you wish to accomplish in your own home, and concentrate on the items or areas of greatest interest.

Perhaps the only drawback to visiting a design center is that after being exposed to the best the industry has to offer and developing a sense of your personal design goals, you cannot purchase items directly from the showrooms. Many of the lines carried by showrooms can be found in retail stores and, with a bit of hunting, you should be able to track them down through manufacturers or with the aid of a furniture department staff. In any case, the purpose of your visit will have been fulfilled: to broaden your horizons, spark your imagination and expose yourself to the decorating developments that will make your next design project a success.■

Candace Campbell is a writer based in Washington, D.C., whose interests run the gamut—business, design and people.

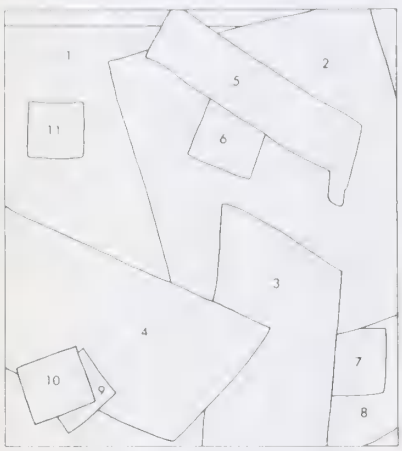
DESIGN CENTERS YOU CAN VISIT

The following design centers are accessible within certain terms and conditions. You may visit them without the accompaniment of a design professional, either through tours, via letters of introduction or a phone call from a member of the trade. You may also contact your local chapter of the American Society of Interior Designers (ASID) to see what arrangements have been made between that organization and the design center. Most buildings are open 9 A.M. to 5 P.M. weekdays. **Architects and Designers Building,** 150 E. 58th St., NY, NY 10155; (212) 644-6555. Primarily contract (non-residential) showrooms; visitors welcome to look. **The Design Center,** 5001 Baum Blvd., Pittsburgh, PA 15213; (412) 621-9991. Letter of introduction required; available for tours, garden groups and other charitable organizations; 10 Showrooms, three open to view; 60 percent residential. **Harmon Court Design Center,** 1128 Harmon Place, Minneapolis, MN 55403; (612) 338-1802. Letter of introduction required or phone ahead for showroom access; tours organized through Nathan Grout, building manager; 11 showrooms. **International Market Square** 718 Glenwood Ave., Minneapolis, MN 55405; (612) 338-6250. Scheduled to open January 1985; letter of introduction required; five buildings; 470,000 sq. ft., 200-plus showrooms; five-story atrium open to the public in the evenings and all day Saturday and Sunday; special events by prior arrangements. **Ohio Design Center,** 23533 Mercantile Rd., Beachwood Village, OH 44122; (216) 248-7770. Primarily residential; 50,000 sq. ft., 10 showrooms representing 120 lines; ASID located in building; letter of introduction required; tours for groups organized through Jeff Davis, manager. **Canyon Creek Resource Center,** 4090-4320 Moren Blvd., San Diego, CA 92117; (619) 273-5400. Two blocks of separate buildings; 14 showrooms; letter of introduction for out-of-town visitors; window-shoppers welcome but purchases not possible. **Pacific Design Center,** 8687 Melrose Ave., Los Angeles, CA 90069; (213) 657-0800. Tours of the building organized through public relations office; 750,000, sq. ft., 180 showrooms; free brochure on choosing and working with design professionals; ASID office in building; will handle referrals; two-story atrium with glass-dome roof. **The Galleria Design Center at Showplace Square,** 2 Henry Adams St., San Francisco, CA 94103; Primarily residential; six renovated warehouses; 300 showrooms; no access to buildings or showrooms without letter of introduction or advance phone call from a design professional; tours offered through Showplace Square Tours: (415) 621-TOUR, 376-3090 or 376-2444; tours of from two to four hours, led by professionals; organized in groups of 12 to 20 people; visitors encouraged to note style numbers, bring measurements, etc. **South Coast Design Center at Coppertree,** 151 Kalmus Dr. Bldg. L, Costa Mesa, CA 92626; (714) 662-0534. Three buildings; 12 showrooms open 8:30 A.M. to 5:00 P.M.; each showroom has own policies, some welcome visitors; tours arranged in advance through Chris Iannotti, marketing manager; letter of introduction preferred. **Merchandise Mart,** Suite 830, Chicago, IL 60654; (312) 527-4141. *The original* showcase for residential and contract furnishings; 5 million sq. ft.; four floors, residential; four floors, contract; three floors, floor coverings; two floors, giftware and accessories; group tours organized by ASID and On-the-Scene (312) 661-1440; $3.50 per person admission for 1½ hours; tours for individuals on Tuesday and Thursday can be tailored to individuals interests; letter of introduction may be welcome in some showrooms, discouraged in others; several restaurants in the building. **The Design Center,** 300 D St. SW, Washington, D.C. 20024; (202) 544-5053. Primarily residential; 425,000 sq. ft., 120 showrooms; tours organized through executive offices, Tuesday and Thursday for 1½ hrs.; schedule three to four weeks in advance; letter of introduction may help gain access to some showrooms. **Houston Design Center,** 11 Greenway Plaza, Houston, TX 77046; (800) 231-0617. Each showroom has own policies regarding visitors; 20 percent residential; scheduled to open in November 1984; part of Greenway Plaza, a 127-acre complex of shops, restaurants, office tours, hotels and health clubs, 10-story building designed with enormous windows for excellent window-shopping. **Dallas Design Center,** 1024 N. Stemmons Freeway, Dallas, TX 75201; (214) 987-9000. Tours arranged at convenience of staff; 14 showrooms; contact Jeff Blyth, manager. **Denver Design Center at The Ice House,** 1801 Wynkoop St., Denver, CO 80202; (303) 534-2367. Tours, seminars and special events for the public arranged through Dana Crawford and Sharon Burnell; scheduled to open summer 1985.

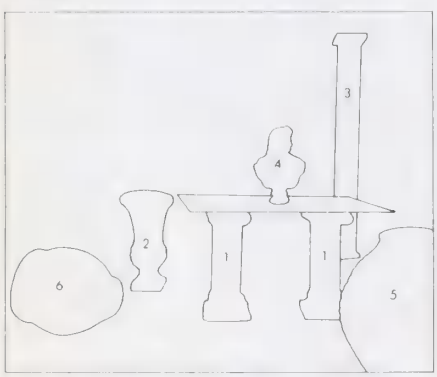
PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE



Page 24



Pages 24 and 25

●*Page 24:* **1. "Ravenna" hand-printed marbleized wallpaper; 2. "Venezia" (blue/green tile) hand-printed wallpaper; 3. Marseille faux stone architectural border** sold by the yard; **4. "Muro" (rust-tile) hand-printed marbleized wallpaper,** triple roll bolts, 27 inches by 15 yards long, five colorations with coordinating fabrics. **All from the Neo-Classics Collection for Signature Group**—Signature (M), PO Box 22791, Beachwood, OH 44122; available West Coast, Kinney West Showrooms (T), East Coast, Kinney East Showrooms (T); Jack Denst Designs (T) Chicago, IL.; F.D.O. Group (T), Boston, MA; Bob Collins Inc. (T), Miami, FL.; Gene Smiley (T), Minneapolis, MI. **5. Café tile border**—8 inches wide, $3.95 per yard. **6. Café tile wallpaper,** $17.95 per roll, both in five colorways; *(bottom left)* **7. ▲ 8. Café check wallpaper,** $17.95 per roll, matching border, $3.95 per roll—Motif Designs (M), 15 Beechwood Ave., New Rochelle, NY 10801; available at 6,000 wallpaper stores nationwide. **9. & 10."Opalescence" and "Apres-Midi" small square swatches, hand-marbelized papers,** Sandra Holzman for Ron Seff Fabric Collection, 24 by 36 inches, 30 different designs available and custom work—Ron Seff (T), 232 E. 59th St., NY,10022. **11. Exterior Trompe L'oeil** by Caryl Hall Studios and Philip Charles Jordan—Caryl Hall Studios, 350 D Woodbine Ave., Northport, NY 11768; as seen in Mansions and Millionaires Designer Showcase.

●*Pages 24 and 25:* **1. Fiberglass pedestals with Ionic top #PD-008A as table base,** 30 by 12 inches wide, distressed wood-grain finish, $245 including shipping; available in terra-cotta, sandstone, limestone, medium greystone, $170 each; high-gloss lacquer finish, $210 each; Doric top also available, 18 pounds (shipping weight). **2. Fiberglass lion urn #U-008,** terra-cotta finish, 29 by 18 inches in diameter, $195 including shipping; available in sandstone, limestone, greystone, 17 pounds (shipping weight)—Fabulous Fakes Ltd. (M), 118 E. 25th St., NY 10010. Stone finishes are guaranteed to last forever, regardless of weather conditions; all pieces made of "self-extinguishing" fiberglass, low smoke content. **3. Aluminum fluted column,** 6 by 8 inches in diameter; also available round or square with diameters to 24 inches, lengths to 30 feet, and at one third the cost of wood columns—Moultrie Manufacturing (MO), PO Drawer 1179, Moultrie, GA 31768; for more information: call (800) 841-8674. **4. Concrete bust,** $150—Limited Editions (R) (T) (MO), 253 E. 72nd St., NY 10021. **5. Fiberglass vase,** 30 by 25 inches in diameter, Greystone finish, $398. **6. Fiberglass vase #3820,** 24 by 20 inches in diameter, old terra-cotta finish, $360; bronze and blackstone finishes also available; Outline Collection-Woodlee Furniture Corporation (M), 132 Beckwith Ave., Paterson, NJ 07503; Bloomingdale's (R), NYC; Burdine's (R), Miami, FL; A. B. Closson (R), Columbus, OH; Walter Herz (R), Southfield, MI; Gabberts (R), Minneapolis, MN; Sanger-Harris (R), Dallas, TX.

HB LOOKOUT

●*Page 31:* For the names of stores carrying the architect's tableware, write to **Swid Powell,** 55 E. 55th St., New York, NY 10022.

●*Page 36:* **For information on Reagan's chair,** write: Kittinger Co., Inc., 1893 Elmwood Ave., Buffalo, NY 14207; Southwood Reproductions, Box 2245, Highway 6470 East, Hickory, NC 28603. **The Morristown CraftMarket** is located at the National Guard Armory, Western Ave., Morristown, N.J. The preview will be at the Morris Museum of Arts and Sciences, Normandy Heights and Columbia Roads, Morristown.

●*Page 38:* To order *What Style Is It?* write to National Trust Preservation Shops, 1600 H Street N.W., Washington, DC 20006.

●*Page 41:* To learn more about antique toys, investigate these museums: **Children's Museum,** Indianapolis, IN; **Margaret Woodbury Strong Museum,** Rochester, NY; **New York Historical Society,** NYC; **Museum of the City of New York,** NYC; **Atwater-Kemp Museum,** Philadelphia, PA; **Perleman Museum,** Philadelphia, PA; **Jefferson Museum,** St. Louis, MO; **Museum of New Mexico,** Santa Fe, NM. **Dorothy Hafner's handmade ceramics** are available at all Tiffany & Co. and Neiman Marcus stores and at these galleries: **Elan,** 725 Fifth Ave., NYC 10022; **Carol Hooberman Gallery,** 155 S. Bates, Birmingham, MI 48011; **Objects,** 4010 Broadway, San Antonio, TX 78209; **Carani,** The Esplanade, 150 Worth Ave., Palm Beach, FL 33480; **Gallery 8,** 7464 Girard Ave., La Jolla, CA 92037; **Dorothy Weiss Gallery,** 256 Sutter St., San Francisco, CA 94108; **Martha Schneider Gallery,** 124 S. Deere Park Dr., Highland Park, IL 60035. **For information on Dorothy Hafner's vases write to Rosenthal Studio-Line Co.,** 41 Madison Ave., New York, NY 10010.

TRAVEL: MARYLAND SHORE

●*Page 51:* For more details about this region, contact the Maryland Division of Tourist Development, 1748 Forest Dr., Annapolis, MD 21401. Most helpful might be the Easton Chamber of Commerce, Box 1366, Easton, MD 21601. The Easton Historical Society is at 27 S. Washington St., Easton, MD 21601. They can inform you about spring house and garden tours. Also try the Historical Society of Kent County, 101 Church Ally, Chestertown, MD 21620 and the Crisfield Chamber of Commerce, Box 292, Crisfield, MD 21817.

PRETTY ROOMS ARE BACK!

●*Page 59:* **"White Rope Lattice" #255-805** chintz—Clarence House (T), 40 E. 57th St., NY 10022. **Fabric on bench**—S. M. Hexter Co. (T), 979 Third Ave., NY 10022. **Pebble-stone rug, beige, off-white, rose stripes**—Patterson, Flynn and Martin (T), 950 Third Ave., NY 10022.

●*Pages 60 and 61:* **Pistachio fabric #31784-139 on green Randor chair; "White Rope Lattice" #255-805 curtain fabric**—Clarence House (T), 40 E. 57th St., NY 10022. **Astor sofa** made by Henry Urban (T), 652 First Ave., NY 14301. **"Hampton Stripe" glazed cotton #31319 pillow cover fabric, rose, New Market Collection**—Ian Wall Ltd. (T), 979 Third Ave., NY 10022. **Green pillow fabric #38412 on sofa and window seat**—S. M. Hexter (T), 979 Third Ave., NY 10022. **Fringe #F2523 special on two window seat pillows, dusty pink and sea-foam green**—Scalamandré (T), 950 Third Ave., NY 10022. **"Peaweed" fabric #66190 on chair by window seat, beige and white; cord-on-tape, beige and white "Lisa Fringe" #90341 color 2 for welting on chair; "Blanzac" #68325 texture fabric on French chair, pink with rosebuds; "Peaweed" fabric #66195 on window seat and sofa; "Peaweed" fabric #66195 curtain lining**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Bookend table**—Valley House Antiques (R), 182 Birch Hill Rd., Locust Valley,

(Continued on page 166)

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PRODUCT INFORMATION

Continued from page 162

NY 11560. **Needlepoint rug (cover)**—Coury Rugs Inc. (R), 515 Madison Ave., NY 10022.

●*Pages 62 and 63:* **"Oriole Glaze" chintz #65810 curtain fabric with maja figured chintz,** #657 lining—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Ship model**—J. Garvin Mecking Inc. (T), 188 E. 64th St., NY 10021; 72 E. 11th St., NY 10003. **Dresser**—Kentshire Galleries (T), 37 E. 12th St., NY 10003.

REGIONAL PRESERVATION

●*Pages 67 and 71:* **All quilts and turkey work**—Jabberwocky (R), 315 E. Main St., Fredericksburg, TX 98624.

URBAN SPACE: PERSONALIZING A LOFT

General contractor: Context Builders, 293 E. 10th St., NY 10009.

●*Pages 72 and 73:* **Sliding doors**—Enjo Custom Interiors, 61-23 Ft. Hamilton Parkway, Brooklyn, NY 11218. **Torso loveseat,** exclusive U.S. distributor—Atelier International Ltd. (T) (M), 595 Madison Ave., NY 10022. **Wall sconces** by Jamie Wollens—Wollens/Sachs Architects, 293 E. 10th St., NY 10009. **Antique game balls, antique pottery bulldog, urn, large box**—James II Galleries Ltd. (R), 15 E. 57th St., NY 10022. **Urn, small wooden box**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10022. **Grey teacup, saucer**—D. F. Sanders (R), 386 W. Broadway, NY 10012; 952 Madison Ave., NY 10021. **Chairs by Michael Pierschalla made of Colorcore by Formica**—Workbench Gallery (R), 470 Park Avenue South, NY 10016. **ACDco table**—Furniture of the Twentieth Century (T), 154 W. 18th St., NY 10011. **Telephone,** $135—D.F. Sanders (R), 386 W. Broadway, NY 10012.

●*Pages 74 and 75:* **Capitolo club chairs by Aldo Rossi**—Domus Itala (T) (M), 1583 Northern Blvd., Manhasset, NY 11030. **Floorcloth**—Tromploy Inc. (T) (R), 400 Lafayette St., NY 10003. **ACDco table as desk**—Furniture of the Twentieth Century (T), 154 W. 18th St., NY 10011. **Concrete table**—Furniture Club (M), 257 W. 19th St., NY 10011. **Stone-carved head**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Duc floor lamp**—Classic Gallery (R), 120 Thompson St., NY 10012. **Green vase, pink vase**—Domus Aurea (T), 979 Third Ave., NY 10022. **Pink pillows**—Waverly Fabrics (M), 58 W. 40th St., NY 10018. **Raku bowl, Oriental Celadon platter, green bust**—Limited Editions (T) (R), 253 E. 72nd St., NY 10021. **Flowers by Paul Bott,** Twigs (R), 399 Bleecker St., NY 10014.

●*Page 76:* **Onvi coupe by Christian Duc, aluminum, enamel**—Classic Gallery (R), 120 Thompson St., NY 10021.

●*Page 77 (top):* **Bar stools**—Classic Gallery (R), 120 Thompson St., NY 10021. **Bowl on counter**—Limited Editions (T) (R), 253 E. 72nd St., NY 10021. **Trees**—Green Exotics (R), 222A Park Ave., Parkridge, NJ 07656. **Closet: third**

shelf—frosted flutes, 8-¼ inches high, $25 each—Sointu (R) (MO), 20 E. 69th St., NY 10021. **Fourth shelf—teapot with polka dots**—Limited Editions (T) (R), 253 E. 72nd St., NY 10021. **Fifth shelf—cast-iron bowl,** 7-⅛ inches diameter, $50 each—Sointu (R) (MO), 20 E. 69th St., NY 10021. *(Bottom):* **Checkered bowl**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Artile porcelain plates**—Elizabeth Eakins (R), 1053 Lexington Ave., NY 10021. **Teacups, teapot, serving tray**—D. F. Sanders & Co. (R), 386 W. Broadway, NY 10012; 952 Madison Ave., NY 10021.

DESIGN FOCUS: RED, WHITE AND BLACK

●*Pages 84 and 85:* **1. Tang vase #2311bk**—Two's Company Inc. (M), 33 Bertel Ave., Mount Vernon, NY 10550. **2. Colander, juicer, strainer**—Global Distributors (M), 9586 Distribution Ave., Suite A, San Diego, CA 92121. **3. Stratos bowl**—Kosta Boda (T), 225 Fifth Ave., NY 10010. **4. Origami plate, Design Collection of Larry Laslo, black—Mikasa (R),** 41 Madison Ave., NY 10010. **5. Chair**—Furniture of the 20th Century (T), 154 W. 18th St., NY 10011. **6. Elisa chair, Italy**—Adesso (R), 114 Newbury St., Boston, MA 02116. **7. Thermo, sugar bowl, creamer, tray by Erik Magnussen for Stelton**—Museum of Modern Art Gift Shop (R) (MO), 11 W. 53rd St., NY 10019. **8. Floor lamp #6140**—George Kovacs Lighting Inc. (R), 831 Madison Ave., NY 10021; Adesso (R), 114 Newbury St., Boston, MA 02116. **9. Purkersdorf chair**—ICF Inc. (T), 305 E. 63rd St., NY 10021. **10. Metal side chair**—Furniture of the 20th Century (T), 154 W. 18th St., NY 10011.

●*Pages 86 and 87:* **1. Casserole with cover,** 1.5 pint—Toscany (M), Essentials Division, 386 Park Ave., NY 10016. **2. "MIRA" Tube lamp**—Adesso (R), 114 Newbury St., Boston, MA 02116. **3. Venus vase**—Tuxedo Collection for Pilgrim Glass Corp. (T), 225 Fifth Ave., NY 10010. **4. "TRIO" Table**—Adesso (R), 114 Newbury St., Boston, MA 02116. **5. "Slim Chair"** with removable cotton cover—Conran's (R) (MO), 160 E. 54th St., NY 10022. **6. "Boda Nova" flatware**—Kosta Boda (T), 225 Fifth Ave., NY 10010. **"Shadow Check" placemat and "Shadow stripe" napkin**—Fabrications (R), 1740 Massachusetts Ave., Cambridge, MA 02138. **7. Black glass vase**—Balos (M) (T), 225 Fifth Ave., NY 10010. **8. Red-and-black wool blanket**—Brooklyn Museum Gallery Shop (R), 188 Eastern Parkway, Brooklyn, NY 11238. **9. Bookcase system**—Seccose (M), 1 W. 64th St., NY 10023; Adesso (R), 114 Newbury St., Boston, MA 02116. **10. The Spaghetti Chair designed by Giandomenico Belotti**—ICF Inc. (T), 305 E. 63rd St., NY 10021. **11. "Anna" stool**—Kartell USA (M), PO Box 1000, Liberty Highway, Easley, SC 29640. **12. Desk clock**—Georg Jensen Silversmith (T), 225 Fifth Ave., NY 10010.

●*Pages 88 and 89:* **1. Porcelain ashtray, Shad-**

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PRODUCT INFORMATION

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ows collection—Diane Love (R), 851 Madison Ave., NY 10021. **2. Red bath faucets** from Ci-al, also chrome—Edward Greenman (T), 225 Fifth Ave., New York 10010. **3. Red plastic bar set,** three-piece, Biesse line—Global Distribu-ors (M), 9586 Distribution Ave., Suite A, San Diego, CA 92121. **4. "Piatto" hanging lamps,** red, black, white; **"New Gru Morsetto" red lamp lamp from** Light Inc. (R) (T), 1162 Sec-ond Ave., NY 10021. **5. Blk/wt "Intermezzo" Dinnerware**—Taitu Importers (M), 2150 Irving Blvd., Dallas, TX 75207 **6. "Dafne" II** table, red, other colors—Adesso (R), 114 Newbury St., Boston, MA 02116. **7. "Luce" #342 chair,** available in 19 colors and stains—DFC Interna-tional (T), 150 E. 58th St., NY 10155. **8. "Mo-naco" teapot, coffeepot, sugar bowl, creamer**—Södahl (M), 1955 Claumet St., Clearwater, FL 33575. 9. **"Trolley cart"**—Bodum Inc. (M), 935 Horsham Rd., Horsham, PA 19044. **10. Basket** by Panda Imports—Hong Horizons (T), 9501 El Dorado Blvd., Sun Valley, CA 91352.

ARCHITECTURE/RENOVATIONS: A MARRIAGE OF BARNS

Architects: Shope Reno Wharton Assoc., 18 W. Putnam Ave., Greenwich, CT 06830. **Decora-tor:** Irwin W. Berman Inc., 19 W. 21st St., NY 10010.

●*Pages 92 and 93:* **"Casablanca" dhurrie rugs,** 6 by 9 feet, Tibetan design, handmade in India—Rosecore Carpet Co. (T), 979 Third Ave., NY 10022. **Pine coffee table** by Marktex—Blair House (T), 200 Lexington Ave., NY 10016. **"Toulouse" fabric on armless sofa,** Beaux Arts Collection—Designfriends Ltd. (T), c/o Char-terhouse Designs, 979 Third Ave., NY 10022. **Coffee table accessories:** chess board, 19th c.; three Art Deco Shagreen boxes; English magni-fying glass—James II Galleries Ltd. (R), 15 E. 57th St., NY 10022. **Mother-of-Pearl and silver candlesticks, c. 1925**—James Robinson Inc. (R), 15 E. 57th St., NY 10022. **Sofa table accesso-ries: birdcage**—Limited Editions (T) (R), 253 E. 72nd St., NY 10021. **Two yellow-glazed jars,** 19th c. from southwest France—Betty Jane Bart Antiques (R), 1225 Madison Ave., NY 10028. **Bookbasket**—American Primitive (R), 242 W. 30th St., NY 10001. **Multicolored plate** on man-tel, 23 inches; green plate on side table, 12 inch-es—Limited Editions (T) (R), 253 E. 72nd St., NY 10021. **Deer weathervane,** 19th c.—Ricco-Johnson (R), 475 Broome St., NY 10013. **Mo-hair-and-wool throw**—Woolworks Inc. (R), 838 Madison Ave., NY 10021.

●*Pages 94 and 95:* **Pasta bowl** by Barbara Ei-gen, $45; **blue cotton napkins,** $2—Zona (R), 484 Broome St., New York 10002. **Potted herbs**—Salou (R), 452A Columbus Ave., NY 10024. **Table runner,** custom designed—Eliza-beth Eakins Inc. (R), 1053 Lexington Ave., NY 10021; 63 Thompson St., NY 10012.

KITCHEN MAKEOVER

●*Pages 96 and 97:* **Designers:** Dexter Design Inc., 133 E. 58th St., NYC 10022. **Kitchen con-struction**—Precision Construction Co. Inc., 130 W. 25th St., NY 10001. **Architectural wood-work**—Innovative Woodworking, 1-130 W. 25th St., New York 10001. **Fabric sealant**—Cover-All (R,T), North Bellmore, NY 11710. All cabinets, ash wood—Allmilmo Corporation (T), 70 Clinton Rd., Fairfield, NJ 07006. **Dish-washer** #GSD2800; refrigerator #TXF24E; **oven cooking center** #UKP76G; **cooktop stove** #JP676—General Electric (M), 919 Third Ave., NY 10022. **Connoisseur Double Bowl Sink and faucet**—American-Standard/(M), U.S. Plumbing Products Division, PO Box 2003, New Brunswick, NJ 08903. **"Vogue" tile for floor, wall, backsplash black/cream**—Hastings Tile (T), 201 E. 57th St., NY 10022. Installation of tile—Creative Tile and Marble (T), 127 E. 59th St., NY 10022. Black granite countertop—Northshore Marble (T), 96 Cutter Mill Road, Great Neck, NY 11021. **Painting**—Roth Paint-ing Company (T), 866 UN Plaza, NY 10017. **Windows**—Skyline Windows (T), 524 W. 50th St., NY 10019. PC Jr. **Computer and accesso-ries**—IBM, 590 Madison Ave., NY 10022. **"Tentazione" chair**—Atelier International Ltd. (T), 595 Madison Ave., NY 10022. **"Palatone" 4188 Color Noire #29 fabric on chair,** ottoman, stool seat—Manuel Canovas (T), 979 Third Ave., NY 10022. **Counter stool**—Stendig Inter-national (T), 410 E. 62nd. St., NY 10021. **Ash dining table and chairs, Dactylon table, Hans Wegner Chinese**—DSI (T), 150 E. 58th St., NY 10022. **Tabletop**—Workbench, 470 Park Ave., South, NY 10016. **Japanese drum table** *(fore-ground)*—Far Eastern Antiques & Arts (T), 799 Broadway, NY 10003. **"Athey" window shades**—Bronz Window Shade, Division of Wil-liam E. McCreery Co., 372 E. 162nd St., Bronx, NY 10451. **"Tulip" placemat and napkin,** 100 percent linen—Belgamer (R), 806 Lexington Ave., NY 10021. **"Floatation" light** over table by Ingo Mauree—Light Inc. (T), 1162 Second Ave., NY 10021. **Chair and ottoman** slipcovers made by Guy Eklund Inc. (T), 244 E. 84th St., NY 10028. Photographs by Lilo Raymond—Marcuse Pfeifer Gallery (R), 825 Madison Ave., NY 10021. **Cookbooks**—Barnes & Noble (R), 105 Fifth Ave., NY 10003.

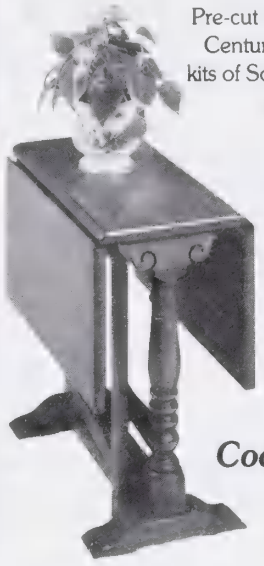
●*Page 98:* **Vinegar assortment**—Manhattan Marketplace (R,T), 54 W. 74th St., NY 10023. **Braun Coffeemaker** model #KF—30—Braun (M), 281 Albany St., Cambridge, MA 02139. **Kitchen accessories**—Ad Hoc (R), 842 Lexing-ton Ave., NY 10021. **Square carafe** #119—Simon Pearce Glass (M) (R), The Mill, Que-chee, VT 05059. **Pottery bowl** holding eggs—John Rosselli (T), 255 E. 72nd St., NY 10021.

●*Page 99: (top):* **Floatation light** over table by Ingo Mauree-Light Inc. (R), 1162 Second Ave., NY 10021. Round 20-inch **pickle platter, and notched tray**—Phillip Mueller (MO), PO Box

(Continued on page 171)

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PRODUCT INFORMATION

Continued from page 169

73, Knickerbocker Station, New York 10002. **Large bowl #126, four tankards #111**—Simon Pearce Glass (M) (R), The Mill, Quechee, VT 05059. **Green sake jar**—John Rosselli (T), 255 E. 72nd St., NY 10021. *(Bottom):* **Black-on-slate buffet plate** #1669—Bennington Potters Inc. (M) (R), 324 County St., Bennington, VT 05201. **Round wine glasses** #101—Simon Pearce (M) (R), The Mill, Quechee, VT 05059. **Proctor-Silex toaster** model #2100—Procter Silex (M), 560 Sylvan Ave., Englewood Cliffs, NJ 07632. **"Black Braid" flatware** by Larry Laslo—Mikasa (M), 41 Madison Ave., NY 10010. **Yellow pottery bowl, green sake jar**—John Rosselli, 255 E. 72nd St., NY 10021. **Pair of small sake jars**—Manhattan Marketplace (R,T), 54 W. 74th St., NY 10023. **Le Creuset Contemporary Design teakettle** #Q279—Schiller and Asmus Inc. (M), 1525 Merchandise Mart, Chicago, IL 60654. **G.E. TV** #19 PM 4760K and **VCR** #IVC R4016X—General Electric (M), 919 Third Ave., NY 10022. **Antique Japanese kitchen accessories**—Japan Interiors (R), 814 Lexington Ave., NY 10021.

HERBS FOR YEAR-ROUND ZEST

●*Page 105:* **Antique plate**—Bill Goldsmith Design Assoc. (T), 30 E. 59th St., NY 10022.

●*Pages 106 and 107:* **Glass teapot, cups and saucers**—D.F. Sanders (R), 952 Madison Ave., NY 10021; 386 W. Broadway, NY 10012. **Antique porcelain, cake plate, baskets**—Cherchez (R), 864 Lexington Ave., NY 10021. **Linens, Brazilian handmade lace**—Forms and Fibers (R), 15550 Kingsfield/Apt. 508, Houston, TX 77084. **All cut herbs**—Stadium Farms (R), 1625 Stadium Ave., Bronx, NY 10465 430 5407. **Antique leaf plate, spongeware pitcher, antique polka dot dishes**—Bill Goldsmith Design Associates (T), 300 E. 59th St., NY 10022.

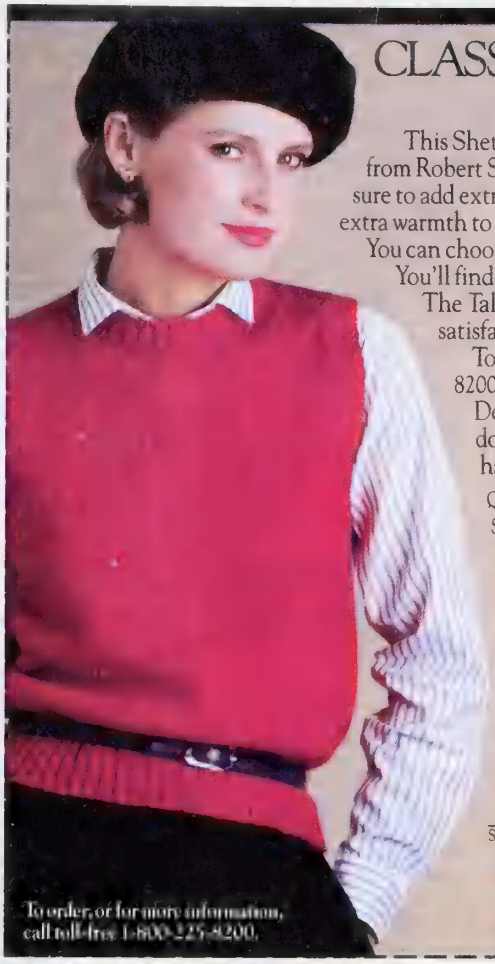
●*Pages 108 and 109:* **Antique polka dot plate, antique dinner plate** holding sardines—Bill Goldsmith Design Associates (T), 300 E. 59th St., NY 10022. **White ironstone soup dish, and dessert plate**—Cherchez (R), 864 Lexington Ave., NY 10021. **Glass bowl** holding fruit compote—Bodum (M), 935 Horsham Road, PO Box 420, Horsham, PA 19044. **Cotton napkins** with lace edge—Creative Resources (R), 24 W. 57th St., Room 603, NY 10019.

WINE & GOOD SPIRITS

●*Page 114:* **Glassware**—The Pottery Barn (R), 231 Tenth Ave., NY 10011. **Silver tray**—Gorham (M), 333 Adelaide Ave., Providence, RI 02907.

KITCHEN ESSENTIALS

●*Page 116:* **Cow trivet** by Purple Cow—The Gazebo (R), 660 Madison Ave., NY 10021. **"Le Dessous de Plat"** from Howard Kaplan Collection, Sigma (T), 225 Fifth Ave., NY 10001. **Trivets** from Sassafrass Enterprises (M), 919 N. Michigan St., Chicago, IL 60611. **Radio**—General Electric (M), Audio Electronics Division, Electronics Park, Syracuse, NY 13221.■



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This Shetland wool crewneck sweater vest ($30) from Robert Scott, now featured in our catalog, is sure to add extra flair to your Fall look, while adding extra warmth to your layered separates.

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Quantity: (fill-in)_____

Size: ☐ 34 ☐ 36 ☐ 38 ☐ 40

Color: ☐ Red ☐ Flannel Grey ☐ Navy

☐ Check ☐ VISA ☐ MC ☐ Am Ex

Card # Exp. Date

☐ Enclosed is $2 for 8 issues of catalog only

Name

Address

City

State Zip

The Talbots

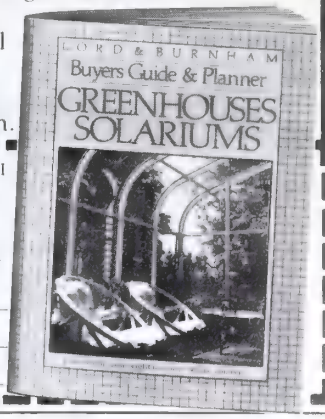
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SHOP-BY-MAIL CHRISTMAS CATALOGS

Some catalogs are free, some have a nominal charge. To order simply check the numbers on the Reader Service Order Form on page 197. Please enclose $1 for processing.

1 **Lillian Vernon's Catalog** is alive with interest, opulent color. She travels to Italy, England, Scotland, China, Japan to find fine china, glass, leather, tree ornaments, et al. Catalog charge refundable with order. **Lillian Vernon. $1.00**

2 **Country Curtains.** Plain, ruffled, fringed or lace-trimmed curtains in cotton muslin or carefree permanent press. Tab curtains, Waverly curtains, bed ensembles, wooden rods, pillows. 68-page color catalog. **Country Curtains. Free**

3 **Bloomingdale's By Mail Ltd.** Experience the joy of shopping by mail from America's best loved store. Send for the 1984 Christmas Catalog and the Holiday Gift Catalog of last minute ideas. Applicable towards first purchase. **Bloomingdale's By Mail. $4.00**

4 **Americans Love Miles Kimball's Catalog.** For 50 years, it's the colorful Christmas gift catalog for toys, stationery, decorative accessories (many under $5). Add to that loving customer service, and a quibble-free money back guarantee! **Miles Kimball. Free**

5 **Dorothy's Sampler.** Your personal showing of originally designed ruffled curtains and accessories, a treasure of handcrafted folk art . . . handmade pottery, dried flower wreaths, stenciled items, wooden wall hangings, much more. **Dorothy's Ruffled Originals. $1.00**

6 **Beautiful Brass Beds By Lisa-Victoria** reflect the ultimate in design, quality and craftsmanship. Available exclusively from this manufacturer and guaranteed to be the best money can buy. Rich color catalog. Charge refundable. **Lisa-Victoria. $4.00**

7 **It's Christmas At Ross-Simons,** the Rhode Island-based fine jewelers who make the price as special as the gift! Investment-quality diamond, gold and pearl jewelry plus crystal, flatware, figurines, watches (prices well below suggested retail). **Ross-Simons. $1.00**

8 **Old South Cast Aluminum Furniture & Fountains** take a nostalgic step back into a time of elegant plantations. Color catalog of urns, planters, mailboxes, garden furniture (glorious indoors or out) . . . for your house beautiful! **Moultrie Mfg. Co. $1.00**

9 **Luxurious Comfort.** Cuddle under the warmth of a light-weight European goose down comforter and enrich your life. Enjoy 40-60% off retail. Color brochure shows luxury linens, down comforters, down pillows, accessories. **Dreamy Down Fashions. $1.00**

10 **The Talbots** pays tribute to casual elegance and the well-bred look for which this company is famous. Impeccably tailored dresses, smart separates, accessories. All this plus Talbot's unconditional guarantee. Eight issue subscription. **The Talbots. $2.00**

11 **Laura Ashley Fashions** are fresh, romantic, timeless. The 1984 Catalog Kit includes: Seasonal Fashion Catalog, Bridal Catalog, and Home Furnishings Catalog (so sought after, it sells in fine bookstores). The trio: **Laura Ashley. $4.50**

12 **Colonial & Country.** Beautiful curtains, bedspreads and deep-drop dust ruffles. All no-iron! An outstanding collection of styles — ruffled, tailored, laces and sheers, in sizes to suit every need. Color catalog brings their store to your door. **Colonial Maid Curtains. $1.00**

13 **Renovator's Supply** is America's source supreme for Victorian style plumbing and lighting fixtures, reproduction hardware, brass, porcelain, oak, iron. A bonanza of almost impossible-to-find items at the lowest prices in town. **The Renovator's Supply. $2.00**

14 **What Sportsman Worth His Weight** in brook trout hasn't bought from this Maine emporium? Winter sports gear, tents, luggage, home furnishings. Casual wear for men and women. Everything top notch, sensibly priced. Color catalog. **L.L. Bean. Free**

15 **The Wonderful World of Wicker.** Outstanding color catalog of wicker and rattan furniture, baskets, accessories. Many exclusives. Handwoven in exotic places around the world at direct-from-importer savings. Fabulous collection! **Fran's Basket House. 50¢**

16 **The French Way With Lace** . . . *magnifique!* Rue de France imports lace curtains, cloths, fabric, unmistakably inspired by country châteaux. *Aimez-vous* romance, beauty, fine design? You *must* have this 16-page color catalog. **Rue de France. $1.00**

17 **Beautiful Balloon Shades.** These window treatments are custom-made at prices you can't afford to miss. Color catalog with 30 fabric swatches from country cotton to moire. Dust ruffles, shams, table cloths and accessories, too. **Great Coverups. $2.00**

18 **Made Especially For You.** 80-page color catalog of beautiful custom upholstered furniture from N.C. family-owned manufacturing plant. Sofas, love seats, chairs, etc. at thrift-tickling prices. Service & quality is top drawer. **Hunt Galleries, Inc. $3.00**

(Continued on page 176)

"793 Oohs and Ahhs without a single Ouch."

Personalized wooden truck with blocks. $17



Italian Christmas toothbrushes. Set of two. $5.



Italian earthenware biscotti jar. $18.



Spanish wooden penguin set. $5.



Some gift catalogs are marvelous to look at, but Ouch! those prices. Others are affordable but a bit humdrum.

My 1984 Holiday Catalog solves this dilemma.

Its 152 full-color pages show nearly 800 gifts as original and ouchless as those you see here.

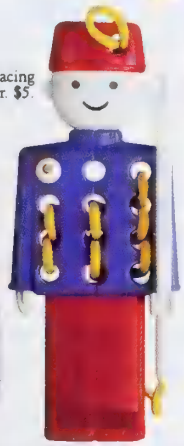
You'll discover porcelain, crystal, and cloisonné. Toys. Men's gifts. Gourmet, garden, and bath items. Something for every name on your gift list.

You can add names to your list, too. Because many of my over 350 exclusives are under $10. And you typically save 20% to 30% off department store prices on everything in my catalog.

My secret? I import from Europe and the Orient directly, at lower cost. And the 170 personalized gifts are often crafted in my own New England workshops.

For your copy, plus $1 credit good towards your first order, send just $1 now.

Dutch lacing toy soldier. $5.



High-impact plastic stopwatch. $20.





Handpainted two-piece porcelain bath set. $8.



24-Inch cotton clown doll. $18.

Pine-framed ceramic trivet. Free with $12 order.



Chinese cloisonné bell. $15.

Dear Lillian,
Please send me your 152-page, full-color 1984 Holiday Catalog.
I enclose $1.

Print name 054090026

Address Apt. no.

City

State Zip

Mail to: Lillian Vernon
P.O. Box 5000
Wakefield Station
Bronx, NY 10466
Or call: (914) 633-6300

Lillian Vernon

SHOP-BY-MAIL *continued*

19 **Elegant Solid Brass Beds.** One of those unexpected luxuries you think you can't afford until you see the huge savings offered by this factory distributor. Replicas of antique classics in a range of outstanding designs all with heirloom potential. **Cannondale's. $1.00**

20 **The Enchanted Doll House.** 88 pages of beautiful playthings, brimming with love. Many exclusives. Play and collector dolls, stuffed animals, dollhouses, exquisite miniatures to delight children and collectors. **The Enchanted Doll House. $1.00**

21 **Peerless Imported Rug's Catalog** proves you don't have to be rich to enjoy the luxury of fine Oriental rugs. Dhurries, Kelims, Chinese, Berbers, Persians, and more. Rag rugs, Navajos, Colonial braids, tapestries from Europe, too. **Peerless Imported Rugs. $1.00**

22 **World Famous Pfaelzer** offers a feast of incomparable gift fare. Tender filet mignon, elegant Chateaubriand, succulent seafood. Plus a *bon vivant* selection of epicurian accessories. Catalog served up with $5 gift certificate. **Pfaelzer Brothers. $2.00**

23 **Suzo's Field Guide To Animal Suits** for children. A merry menagerie of top quality hooded velour playsuits for small fry 6 months to 6 years plus. Kids love them. So will you because they develop imaginative minds, come clean in the washing machine. **Suzo. $1.25**

24 **Jos. A. Bank Clothiers** offers timeless, sophisticated, impeccably tailored fashions for men and women. Everything priced far below most fine stores. The reason they command unswerving loyalty: *Quality!* 88-page color catalog. **Jos. A. Bank. Free**

25 **Marushka Fabric Art** pays big decorative dividends. Centuries-old craft of silk screen printing is used by skilled artisans. Over 200 fabric designs, on frames, ready to hang. Aprons, totes, wrapping paper in a wide range of designs. **Marushka. $2.00**

26 **Decorative Hardware:** Catalog assembles kitchen and bath accessories in the newest finishes, the finest quality. Faucet sets, towel bars, knobs, pulls, switchplates, doorknockers, etc. In brass, lucite, oak, porcelain, crystal. **Decorator Hardware. $2.00**

27 **Bruce Bolind's Catalog** gets better and better. 80 pages of budget-minded gifts, both useful & delightful, including the world's finest selection of return address labels. Gifts to delight family, friends, even the boss. **Bruce Bolind. $1.00**

28 **Expand Living Space.** Color catalog gives the lowdown on a passive solar greenhouse that will add beauty to your home *and* provide energy tax credits. Easy to erect kit includes insulated glass, aluminum frame, patented pow-r-vent. **Four Seasons Greenhouses. $1.00**

29 **A Catalog For Cooks.** Williams-Sonoma offers the finest kitchenwares, household articles and specialty foods. Catalog abounds in *practical* gift ideas and is sprinkled with Chuck Williams's original recipes. Two-year subscription (12 issues). **Williams-Sonoma. $2.00**

30 **Silver Matching Service.** Replace your missing sterling silver and silverplate flatware pieces. Walter Drake has thousands of active, inactive, obsolete patterns from the classically simple to the luxuriously rococo. Pattern ID Directory. **Walter Drake. Free**

31 **Fashions For The Full Figure** with alluring contours are wonderfully wearable. As shown in Regalia's catalog. Fall into winter fashions in half and women's sizes. Shoes up to WW widths. Catalog with $2 gift check towards first order. **Regalia. $1.00**

32 **Crewel From India** features hand embroidered wool on handwoven cotton. Gorgeous variations sold by-the-yard for upholstery, drapery, etc. Ready-made bedspreads, cloths, totes, chair seats. Direct-from-importer savings. Color catalog & swatch. **Gurian's. $1.00**

33 **Victorian Dandy.** Complete collection of Victorian furniture reproductions copied from old South heirlooms. Handcarved of solid mahogany with free fabric samples, choice of several finishes. Bedroom, dining and living room pieces. **Martha M. House. $2.00**

34 **Current And Choice.** Save on your Christmas gift-giving this year and send away for this colorful catalog. Gorgeous gift wraps, foldover notes, stationery, children's games & books, craft kits, more. Original designs. Quantity discounts too! **Current. Free**

35 **The Lighter Side's** philosophy is "He who laughs, lasts". Have a fun day selecting holiday gifts for everyone on your list from the 400 spirit-lifting, rib-ticklers in this color catalog. The reasonable prices will add to your merriment. **The Lighter Side. Free**

36 **Burton Burner Covers** for the well-dressed kitchen range turn it into a bright decorative work surface and service center. Brochure pictures burner covers of enamel over steel abloom with colorful designs on white or almond background. **Max Burton Enterprises. Free**

37 **Clymer's of Bucks County.** An outstanding array of American handcrafts, collectibles, decorative accessories, apparel. Pewter, brass, ceramics abound. Gifts for family and friends to delight the eye and please the heart. **Clymer's Of Bucks County. $1.00**

38 **Architects And Designers** put their stamp of approval on Sun System Solar Greenhouses. Outstanding color catalog gives you the lowdown on energy and tax savings, selection & installation of models. Includes prices and sizes. **Sun System. $1.00**

39 **In An Age Where Naturalness Counts** it's refreshing to find Early American home furnishings of natural elements. Cotton bedspreads, towels; wool blankets; tin, pewter, copper, brass, wood, basketry! Down-to-earth prices. **Homespun Crafts. $1.00**

40 **Vintage Wood Works** loves Victorian gingerbread and recreates romantic panels, trim, fretwork of a bygone era. Everything of solid wood crafted with skill and care. 36-page catalog is spiced with history and how-to advice. **Vintage Wood Works. $2.00**

41 **Victorian Wicker** is enjoying a modern renaissance. At home in beachfront cottage, city highrise, or town and country manor. Oasian, Henry Link, Typhoon, Clark Casual, Brown Jordan, more, at prices below retail. **Ellenburg's Wicker & Casual. $2.00**

42 **New England Log Homes.** More than 40 basic models and hundreds of design options, easily adaptable to passive solar energy. Build it yourself and save! Send for Planning Kit with color illustrations, floor plans, updated info. **New England Log Homes. $6.00**

43 **With You In Mind,** a light-hearted selection of preserved plants & trees, driftwood, silk butterflies, macrame hangings, oak twist furniture to enhance your decor. Catalog with $5 gift certificate towards first order. **With You In Mind. $2.00**

44 **Memories Of Christmas Past.** Fill your holidays with the best designs from the past. Winterthur reproductions and unusual gifts are all selected for excellence of design. Subscription includes a Gift Catalog now, a Garden Catalog in January. **Winterthur. $2.00**

45 **Unique Petite** recognizes the need for fashions catering to the subtle requirements of petite women (under 5-4", sizes 2-16). The result, a dazzling array of clothing, shoes and accessories proportioned to your unique dimensions. **Unique Petite. $1.00**

46 **Fine Furniture Brochure.** Pick from a comprehensive selection of contemporary & traditional styles (all major brands at discount prices) for a room decor of warm individuality and unmistakable quality. They ship anywhere! **Turner — Tolson. $2.00**

47 **The Growing Interest In Greenhouses** prompts this catalog. Precision cut with tempered glass, curved eaves, aluminum framing, steel super structure assembly. Custom or standard designs, redwood & fiberglass models. **Texas Greenhouse Co. $1.00**

48 **Shower Curtains And Rods** in hard-to-find sizes. Wide selection of colors, widths, lengths in polyester and cotton blends. Also clear plastic liners and heavy-gauge clear vinyl. Plus catalog of rods to convert tubs into showers. **Surrey Shoppe Interiors. $1.00**

49 **Make A Child's Christmas Merry.** Award-winning catalog features educator-endorsed toys and games not found in neighborhood stores. An exciting collection for kids from birth to age 12 is top-of-the-line quality. **Toys To Grow On. $1.00**

50 **Spiegel's Christmas Catalog** sizzles with the season's excitement. Over 400 dazzling shop-at-home pages of toys, jewelry, designer fashions and home furnishings puts the fun back into holiday giving. Catalog charge applicable to your first purchase. **Spiegel. $3.00**

51 **Investment Quality Jewelry** from the Virgin Islands is seductively beautiful, competitively priced. 200-page color catalog of gold jewelry, precious gems, watches. Everything from tender token to lifetime luxury. Applicable to first order. **The 7 Seas. $5.00**

52 **Posters For Art Lovers** with limited budgets. New full color catalog is a gallery of contemporary, traditional, abstract, Oriental, art deco, botanical, photography, classical, children's, and more. Custom framing is available. **Art Poster Co. $2.00**

53 **Austin Street Market.** This catalog has the ambiance of a crowded market. Shop for delicious deli sausage, cheese, desserts, gourmet fare. A top quality presentation blending the tradition of a century-old company with today's lifestyle. **Austin Street Market. $2.00**

54 **Ballard Designs Catalog** features a unique selection of handcrafted plaster cast table bases & decorative accessories. Columns, wall brackets, garden statuary, pedestal bases for dining/coffee tables, more. **Ballard Designs. $1.00**

55 **Shoe Restyling, Recovering & Repair Service.** Get extra mileage out of worn but still good bags, shoes, boots. Send them to the Century people. Experts will reline, refinish, reglaze, restyle your leathers like new. **Century Factory Shoe Repair. $1.00**

56 **Dutchess Farms Gourmet Giftables.** How thrilled you, friends, & clients will be to receive succulent smoked turkey, triple smoked ham, other gourmet delights! The *best* money can buy. Up to $7.00 discount coupon incl. with color catalog. **Dutchess Farms. $1.00**

57 **Yesterday's Home.** An illustrated 12-page guide to a new series of reprinted 19th century "pattern" books with plans and design ideas for homes, carriage houses, out-buildings, landscaping and more. For designers and restorers. **Antiquity Reprints. $1.00**

58 **Attention Bear Lovers.** No Noël should come and go without browsing through this catalog devoted to bears and bear related items to enchant children, captivate collectors. The quality is tops. Sensible prices will raise your holiday spirits. **Bear-In-mind. $1.00**

59 **Organize Your Life With Style.** Unique and tastefully designed organizers, racks, accessories in high fashion colors. Excellent gifts to decorate and beautify a home while maximizing space utilization. All durable high gloss polypropylene. **Basic Line. 35¢**

60 **Designer Down Studio** offers Europe's most luxurious comforters and pillows direct. Overfilled with premium white goose down and covered with Egyptian Cambric Cotton. Generously sized in a multitude of colors. Catalog refundable. **Designer Down. $1.00**

61 **WESO Ceramic Tile Stoves,** the elegant, civilized alternative to ugly black metal, provide outstanding warmth. Now in 8 sizes, 7 decorator colors, including handpainted delft patterns. Color Catalog. **Ceramic Radiant Heat. $1.00**

62 **Ephraim Marsh** celebrates it's 30th anniversary as America's first and foremost source for fine 18th century Georgian furniture reproductions. Vast range of wood chips and fabric swatches. Their furniture symbolizes taste, a discerning eye. **Ephraim Marsh. $2.00**

63 **Deluxe Fruit Cake** the pride of Corsicana, Texas since 1896. Ordered by royalty, celebrities and hostesses in 192 different countries around the world. Never sold in stores. Color brochure furnishes picturesque history, ordering details. **Collin Street Bakery. Free**

64 **Pamper Your Pet.** Du-Say's array of hard-to-find accessories for your dog and cat. Pet wearing apparel, toys, treats, collars, car seats, bedding included. Some items personalized! Training tips, grooming items. 32-page color catalog. **Du-Say's. 25¢**

65 **Attention Pet Lovers.** Because you care, we assume your cat or dog is properly fed, groomed, exercised and cared for medically. Chall-Aide's kit will help your pet live a longer, healthier life. Send for First Aid Pet Kit brochure. **Chall-Aide Medical Products. $1.00**

66 **European Sculptures** reproduce classical, renaissance and modern masterpieces with rich detail and grandeur in oxolyte resembling Carrara marble. 145 statues illustrated. 22-page booklet comes with 34-page color catalog. Like an art book! **Eleganza Ltd. $3.00**

(Continued on page 183)

WINDOW SHOPPING

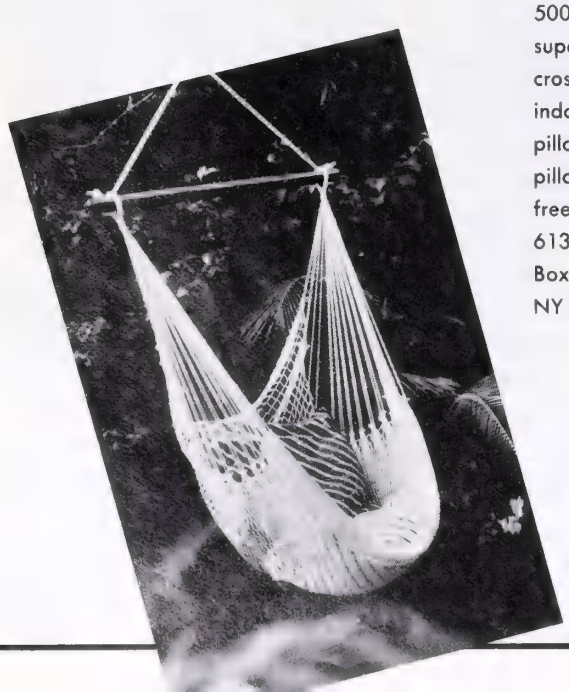
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▼ Mini Chippendale Sofa celebrates the glory of country. Gracefully shaped back, rolled arms, shirred skirt. 72" long. $601 in *your* fabric (14 yds./54" w.). From $713 in *our* fabric. Ship. extra. No COD. Catalog $3. Hunt Galleries, Box 2324, HB849, Hickory, NC 28603

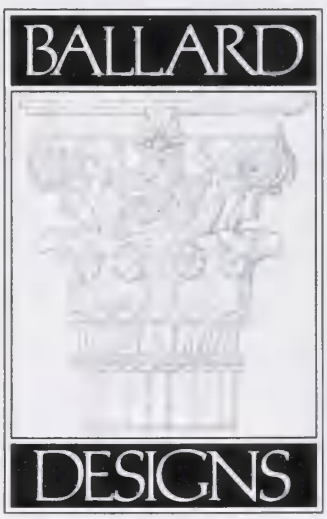




▲ Start A Christmas Tradition with "Sweetheart". Second annual reproduction by Schmid of a Berta Hummel child. 4" high to hang on your tree. For information, call toll free: 1-800-343-0712 or write. James Kaplan Jewelers, HB9, 72 Hillside Rd., Cranston, RI 02920

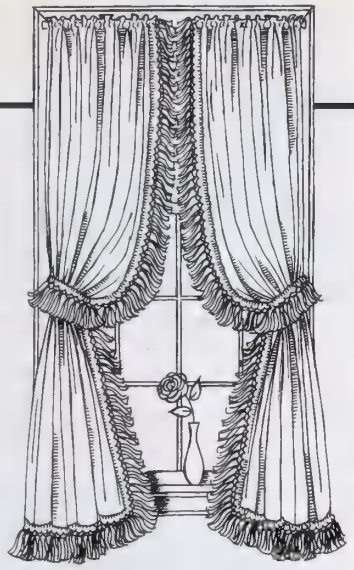


▼ Lounge And Love It. The Australia Net Chair of durable braided weather-proofed nylon holds up to 500 lbs., swings from superbly finished hardwood cross bar. Installs in seconds indoors/outdoors. Chain & pillow incl. $52.95. Extra pillow $8.50. Visa/MC. Toll free: 1-800-845-1119, ext. 613. Unique Simplicities, Box 1185, HB9, New Paltz, NY 12561



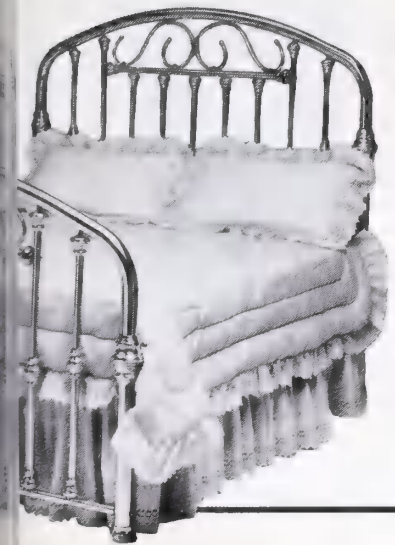
▲ Ballard Designs add architectural interest and decorative zing to a room scheme. Stunning handcrafted, plaster cast table bases, wall brackets, sconces, garden statuary included in catalog. Send $1.00 to Ballard Designs, Box 12255, HB9, Atlanta, GA 30355





▲ **Fringe Benefits** lovely country curtains. Romantic, nostalgic in a sun-filled room, natural or white cotton & polyester. 90″ wide per pair with 4″ knotted fringe. 40, 45″ $24 pr.; 54, 63″ $29; 72, 81″ $35; 90″ $39. Valance 10 x 80 $10 each. $3.50 post. per order. Country Curtains, Dept. 5944, Stockbridge, MA 01262

▼ **Dreamy Brass Beds** designed with elegance, handcrafted with care and skill. See the collection with heirloom potential in stunning color catalog, $4. Lisa-Victoria Brass Beds, HB94, 17106 S. Crater Rd., Petersburg, VA 23805





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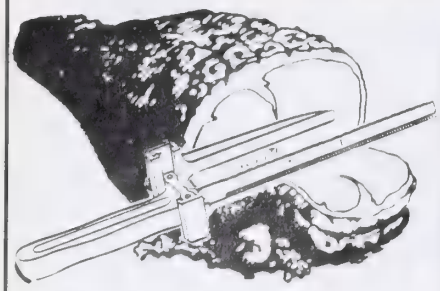
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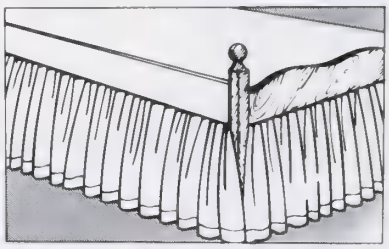


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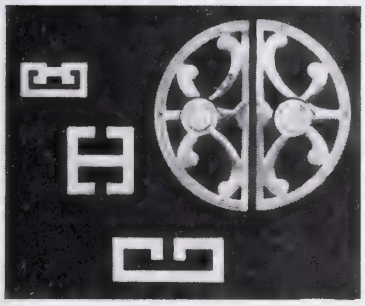
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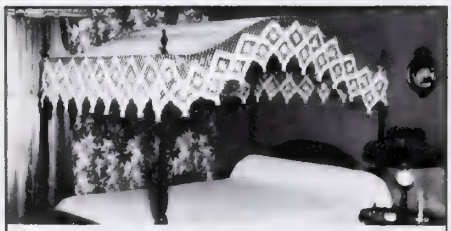


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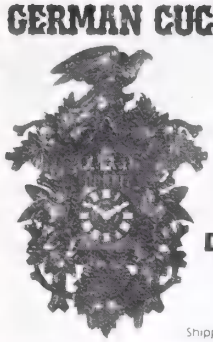


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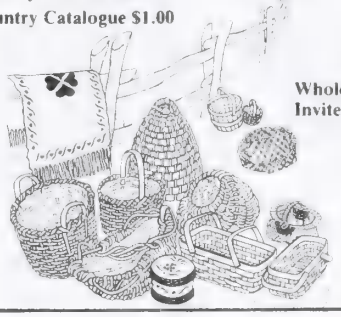
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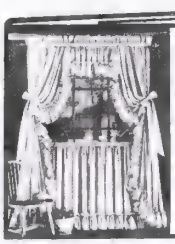
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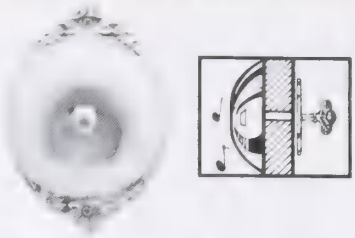
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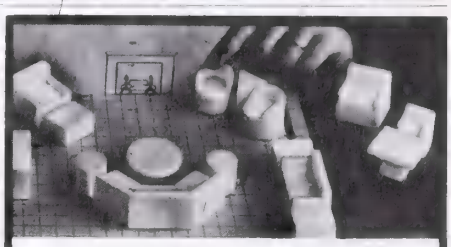
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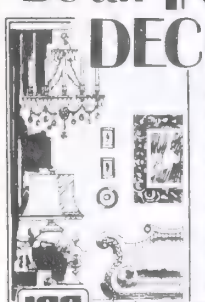
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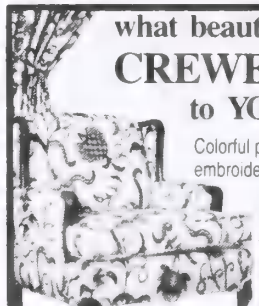
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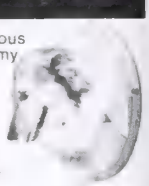
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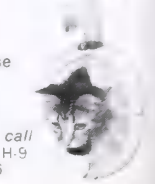
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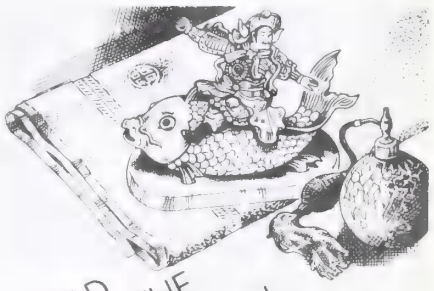


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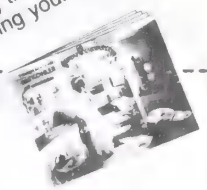
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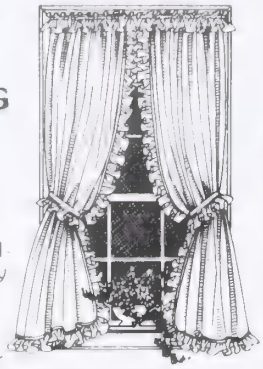
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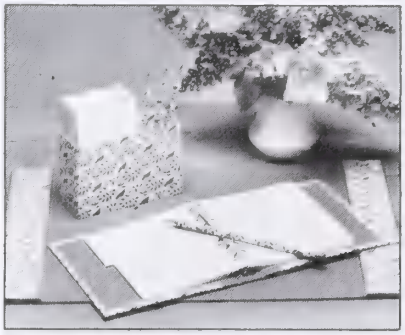
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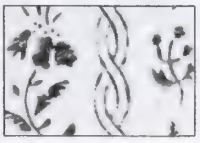
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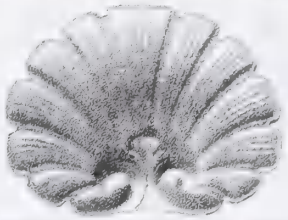
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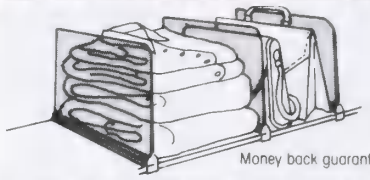
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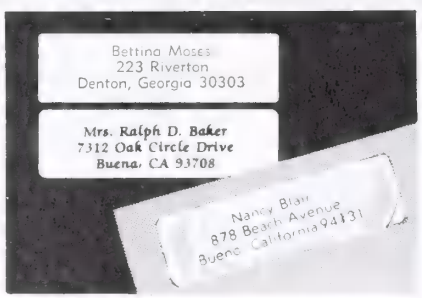
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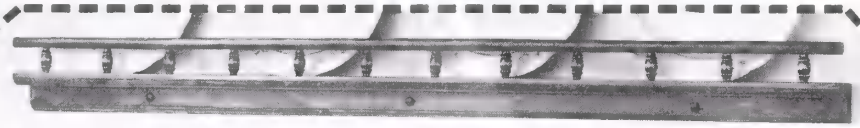
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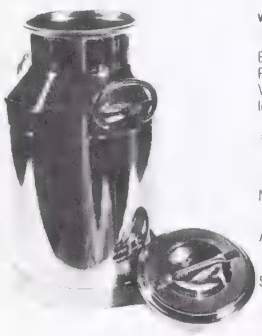
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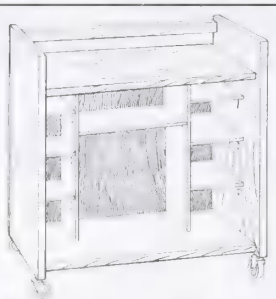


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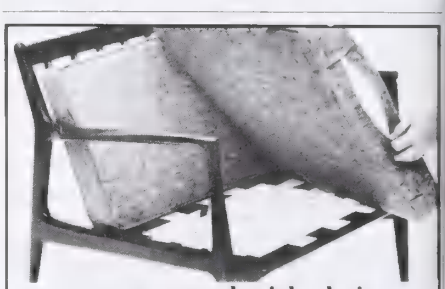
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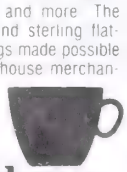


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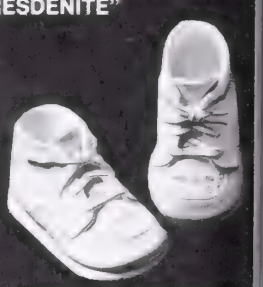
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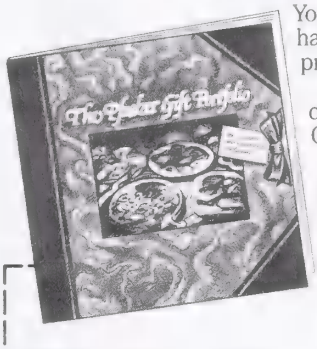
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(continued on page 191)



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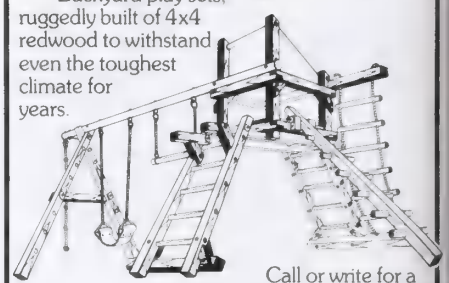
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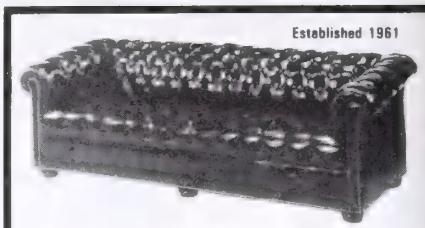
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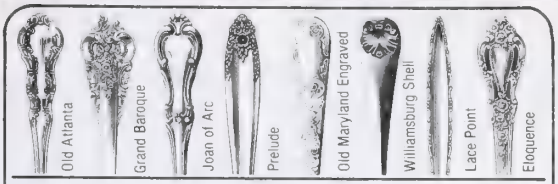
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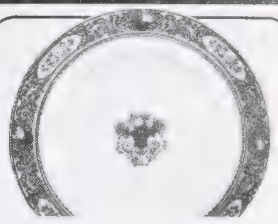
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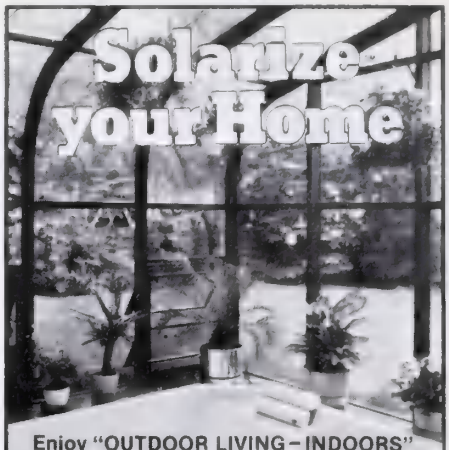
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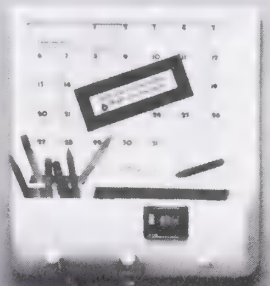
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(continued on page 195)

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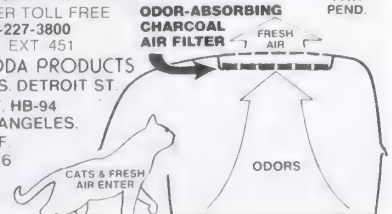
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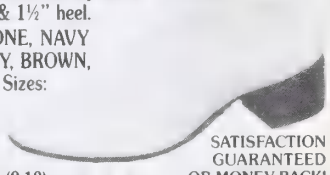
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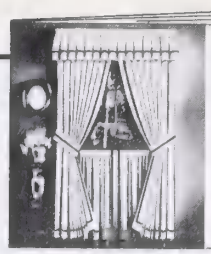


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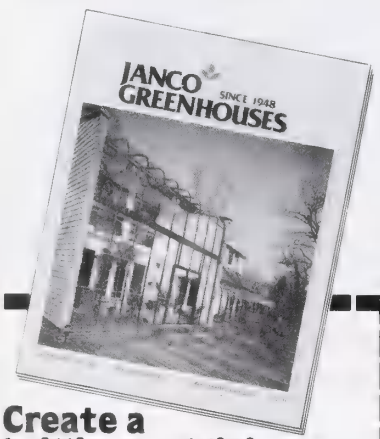
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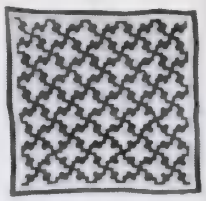
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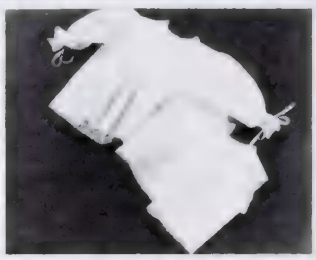
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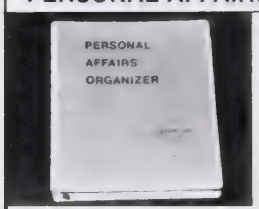


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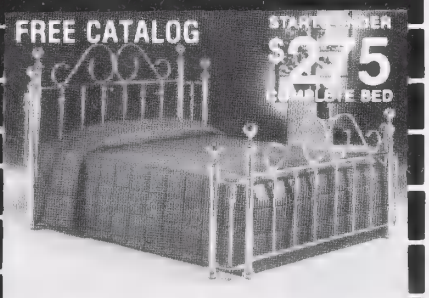
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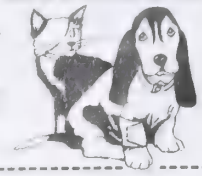
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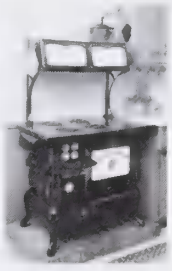
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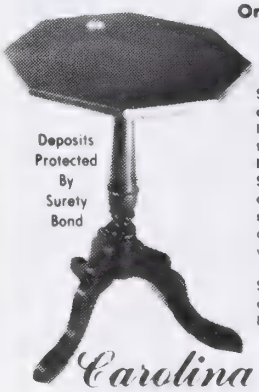


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Volume 126, Number 10 October 1984



"When this house was built, elegance was synonymous with grandeur," says interior designer Dan Carithers about a 1930 house in Atlanta, Ga. *(see pages 81 to 83).* "But today we equate elegance with comfort, so it's important to keep a room like this—with ornate plasterwork and grand proportions—from being intimidating." All furniture is from Baker's Stately Homes Collection; the sofa and armchair were specially scaled to suit the proportions of furniture reproduced from English and Irish antiques. Photograph by William P. Steele.

HOUSE BEAUTIFUL

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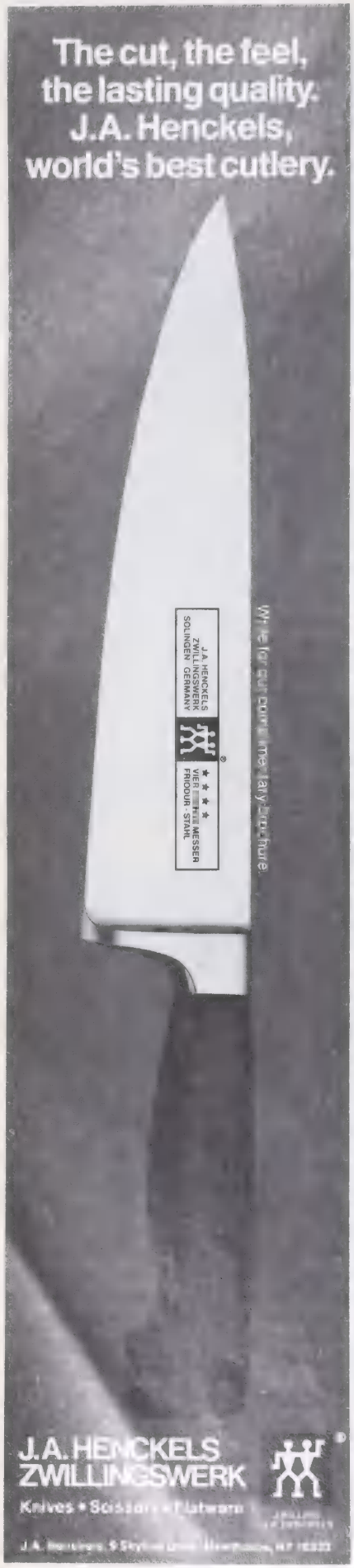
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HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019 Frank A. Bennack, Jr., Pres., Harvey L. Lipton, V-Pres. & Secretary Hearst Magazines Div. Gilbert C. Maurer, Pres., K. Robert Brink, Executive V-Pres., Gen. Manager, George J. Green, Executive V-Pres., Raymond J. Petersen, Executive V-Pres., Thomas J. Hughes, V-Pres. & Resident Controller, William S. Campbell, V-Pres., Dir. of Circulation, D. Claeys Bahrenburg, V-Pres. for House Beautiful. © 1984 by The Hearst Corporation, all rights reserved. The magazine is not responsible for unsolicited manuscripts, none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Home Remodeling, House and Plans, and Good Buys. Second-class postage paid at New York, N.Y. and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A.

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THINKING ALOUD

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Back in March of 1982, our "Best Small House '84," featured in this issue, began to grow from a spark of an idea. Everywhere we turned, people were talking about the emotional appeal of a small house. They were looking for intimacy and warmth rather than lots of rooms. It was more than the fact that their families had shrunk and their heating bills had grown. They were looking for a new way to live, a house that was easy to care for and inviting to be in. "Cottage" and "cozy spaces" kept cropping up, both in conversations with readers and decorators.

That was our cue. We decided to go out and photograph wonderful small houses. The problem was that we could find only a few. Why not, we thought, go ahead and simply build the house you were telling us you wanted—a small, charming, easy-to-maintain home filled with all the luxuries of a larger house? For our "Best Small House '84," we wanted to show that tiny didn't have to mean basic and no-frills. That kind of house is easy to find. What takes imagination and ingenuity is to design a luxurious master bed/bath suite, whirlpool tub, computer center and spacious areas for entertaining all in 1,500 square feet.

Thus, we launched our own design program. We asked five excellent architects to submit ideas for our "Best Small House '84." The plan we fell head-over-heels in love with was Lester Walker's *(shown on pages 94 to 105)* with its open contemporary interior and nostalgic, cottagelike exterior. Currently we're building a second winner, so you'll be seeing another wonderful scaled-down house in the future.

Our "Best Small House '84" was finished this summer in Reston, Va. I must admit that when I saw it for the first time, I was filled with a great sense of joy. An idea, born of our readers requests and desires, had finally become a reality. Some of you may have visited it during our "open house" days. While I was there, I heard many people comment again and again, "I didn't realize this was a small house." And *that's* the best compliment of all!

What's behind the demand for small houses like ours? An urge to simplify, certainly. It's also a change in the way we think about home. Only 15 years ago a small house might have felt claustrophobic to us. Then the ideal was "space." We wanted rooms for everything—from sewing to playing and dining. Today things are different. With the frenetic pace of our workaday world, we want a house that brings a family together and enhances our living, rather than leaving each member rattling around in too much space.

The other reason for the shift to small houses has to do with money—how we allocate our housing dollar. Instead of spending it on a multitude of rooms, we'd rather find a wooded piece of land and put that extra dollar into superb design or rich materials, custom tailored to suit our families.

To me, a perfect small house has a lot in common with a luxurious small car. Since there can't be an inch of wasted space, everything has to be superbly designed. And that kind of engineering, where everything works with precision, is a luxury in itself. As with a small car, a small house doesn't have to feel cramped. Even the tiniest bedroom in our house feels airy because of the wonderful high-pitched ceilings and white walls. In a small house, you've got to be innovative, and in this one windows play a major role, as do inviting outdoor living areas. Breathtaking views, skylights and windows, all as carefully orchestrated as the floor plan, create a feeling of expansiveness that an extra 500 square feet couldn't rival.

The best way to understand the appeal of a small house, I think, is to look at the way people live in big houses. A friend of mine tells of visiting a family with a "football field" living room. Her hosts would lead her upstairs to a den so tiny that guests had to balance drinks on their knees. Clearly, its charm and diminutive size made it the owner's favorite room in the house. And guests loved it because it immediately encouraged an intimacy that might not have been established in a more impersonal space.

Ultimately, it's the pleasure of living in small houses that accounts for their appeal.■

JoAnn Barwick

JoAnn Barwick
Editor

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ON DECORATING & DESIGN

ON THE TRAIL OF THE BEST ANTIQUE FURNISHINGS, SIR HUMPHREY WAKEFIELD CHATS ABOUT THE ASSETS OF FINE REPRODUCTIONS

Editor's note: *Sir Humphrey Wakefield is a member of a distinguished English family whose roots also flourished in Ireland during the times of the Quaker persecutions. Sir Humphrey is a noted historian and an authority on antique furnishings who lectures throughout America. He is curator of the Baker Stately Homes Collection, which this fall is introducing important Irish pieces into its ongoing reproductions program of late-17th- to early-19th-century furnishings.*



Irish mahogany and gilt cabinet, County Carlow, by Baker

Q. *How do reproductions extend the "life" of a particular era of style?*

A. I rather like to think about this whole subject the way we think today about music. Let's take Bach for example. We all adore Bach. But who would say that Bach is *only* Bach when it is played on the old instruments of his time? If we could only hear Bach live and only through the art of those musicians who could perform Bach on the antique harpsichord, the old flutes or whatever, we wouldn't have any Bach, would we? And if Bach's music couldn't be infused with the character of our modern instruments and our modern interpretation, let alone our technology of recording, we wouldn't have this priceless, classic music informing our lives. A classic is, after all, a highlight of a particular period that somehow evades the destructive impacts of both time and tastes. Classics strike the chord of their age. That chord rings with a certain "truth." That's what we're working to maintain in this furnishings program we've undertaken over the last four years.

Q. *Using this metaphor of music, how would you describe the "richness" of furniture styles?*

A. They have to be thought of as strong and poignant accent notes. You know, I sometimes think there are two Humphrey Wakefields who go exploring these wonderful old houses and castles tracking down original pieces. The first Humphrey looks and acts like a normal human being, but the second Humphrey seems to be equipped with a tape recorder whose special feature is to pick up the startling echoes of the past. While the first Humphrey is listening to the conversation, the second Humphrey is picking up the vibrations of a vivid past that is still resonating in the wood, the carving, the gilt, the veneers, the tapers, the feet and the stature of each piece.

To address your question, though, there is a wild splendor about Irish furniture that reflects two things: the animism that generally pervaded the thought of this whole people and a sculptural, quite architectural tradition born of the monastic age in which Ireland's beginnings are firmly rooted. So much of Irish furniture is so gloriously Irish because of the combination of genes that inspired it. What brought those genes to Ireland in the first place was its availability as a source of political and religious refuge. . .as with your own country. The Normans, the British, the Spanish, the Dutch and whoever else landed in Ireland either loved it and stayed, to become flag-waving Irish, or, after a struggling honeymoon, limped sadly home. And so Irish furniture naturally reflects a boldness of execution that, in later years, evolved to a severly controlled elegance that imbues so many 18th-century American pieces made in Philadelphia, New York, Baltimore and Boston either by Irish cabinetmakers or inspired by them.

Q. *What do you think is the appeal of antique furnishings?*

A. What I think is to disabuse you of the word "antique." You know, nothing is antique at the time it's made. The great furniture makers—Chippendale, Adam, Sheraton and Hepplewhite—were designing new furniture for new rooms in new houses. Their methods of construction, their precious materials, their flawless execution, their painstaking skill and attention to detail and striving for perfection is what we prize today. No duke or earl or prince would have hunted and hunted around for an antique anything for their houses and lodges. Antiques wouldn't have suited at all—they'd be the wrong scale, the

(Continued on page 16)

WILLIAM P. STEELE

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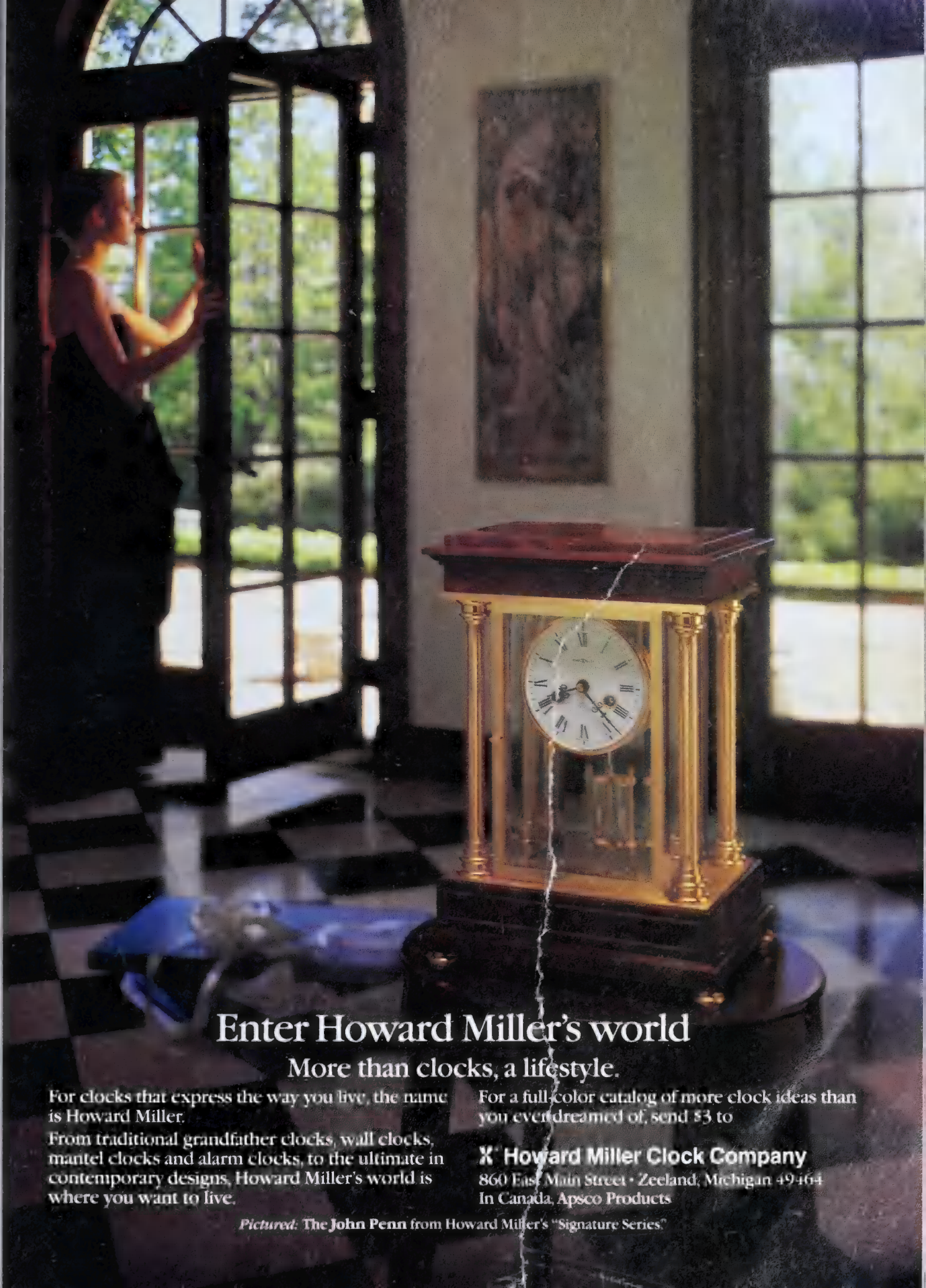
Continued from page 14

wrong function, the wrong materials and, worst of all, they wouldn't have conveyed the personality of the people commissioning the work. Such pieces were meant to express power and authority in a way that would have been silly for a family like mine, for example, which, in truth, was really quite modest. Strong personality, exquisite craftmanship, superb materials later became the "classics" I talked about before that constitute the "soul" of that age. That's what the *valid* appeal of antiques is all about. Something isn't beautiful because it's old; something is beautiful because it defies our shifting definitions of taste.

Q. *Do you think the word "reproduction" implies something inherently inferior?*

A. There's a "good news/bad news" twist to reproduction. The good news is that we, the citizens of the 20th century, have the strongest basis possible on which to ground our appreciation of the arts—the decorative arts have recently, in the last decade particularly, contributed so much to our awareness. Our pots fairly bubble with the excitement we feel for the 18th century—this is reflected in furniture, painting, textiles, silver, literature, music, an entire world. I like to think that what we're doing at Baker is "continued production," employing those traditional skills, those revered materials, that dedication to excellence that imbued the one percent of Anglo-Irish and English cabinetmakers and designers whose works come down to us today. The bad news is that there are fewer and fewer contemporary craftsmen remaining who undertake the training to keep these labor-intensive techniques alive. I suspect that it won't be terribly long before even the pieces Baker is producing will be the last of their kind. We're talking about tradition: One generation of craftsmen teaching the next. As to the materials of reproductions, I have no fear whatsoever that the stock of beautiful and precious woods the 18th-century cabinetmakers selected for their pieces will dwindle.

(Continued on page 165)



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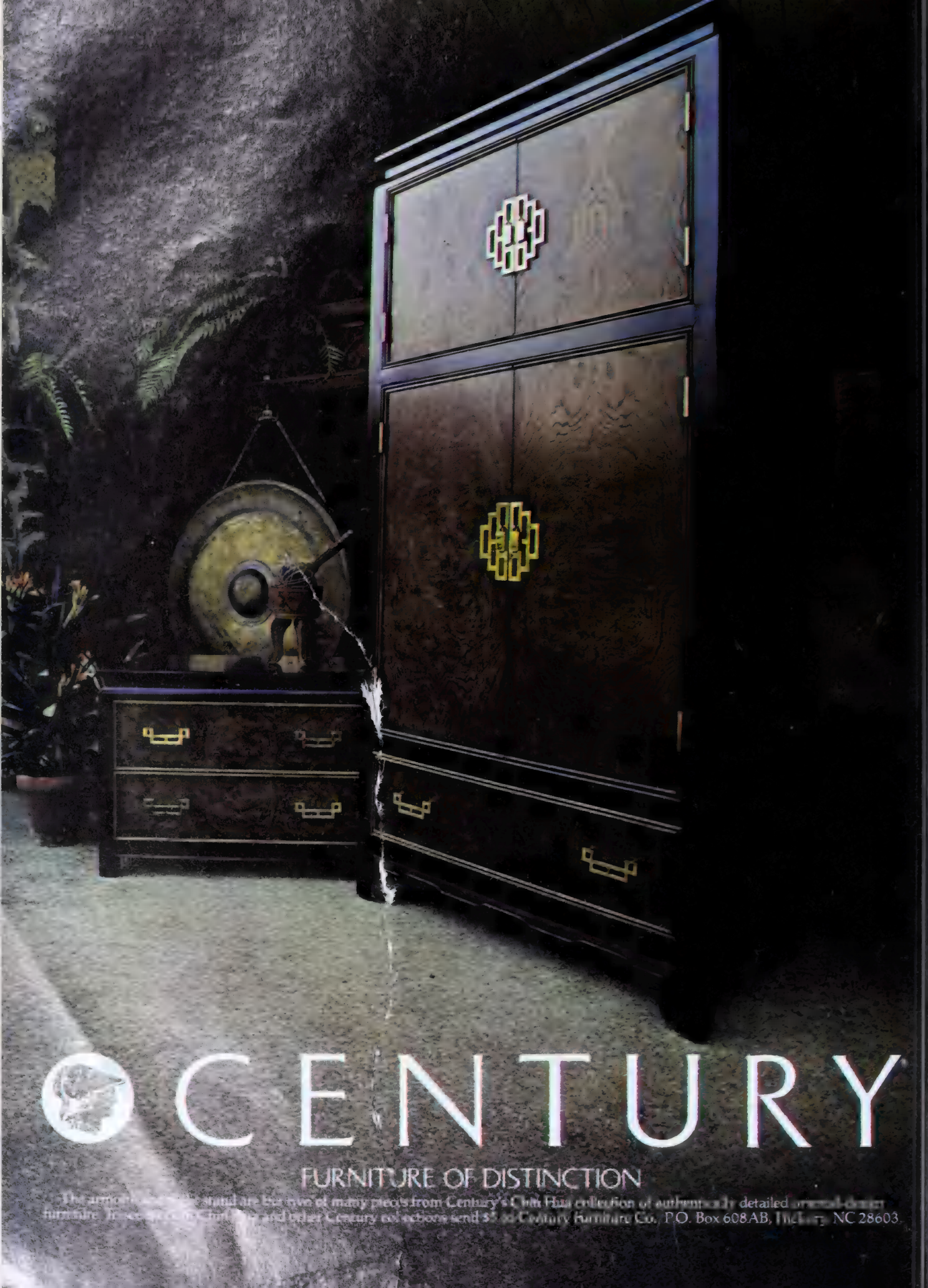
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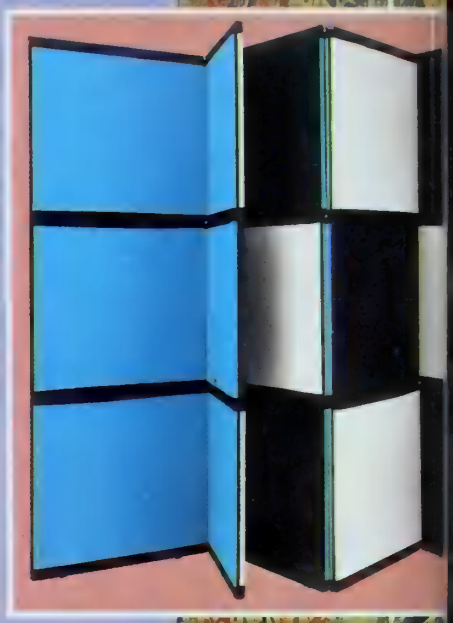


The room changers

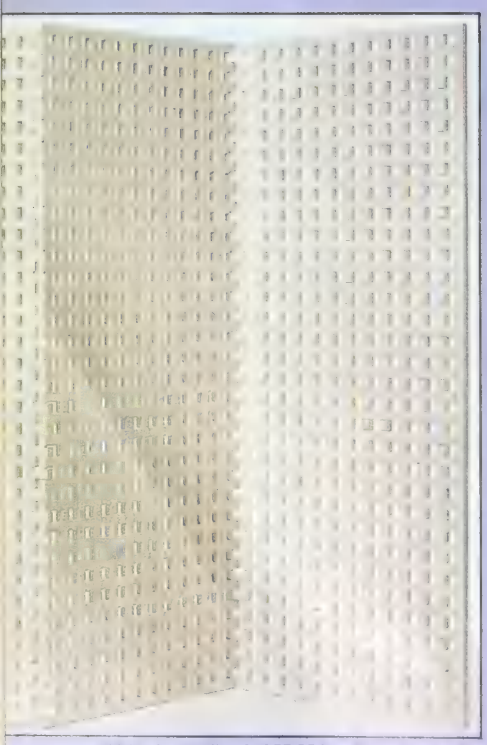
A screen can shelter a corner, divide a room and add a colorful new focus to your decorating



1



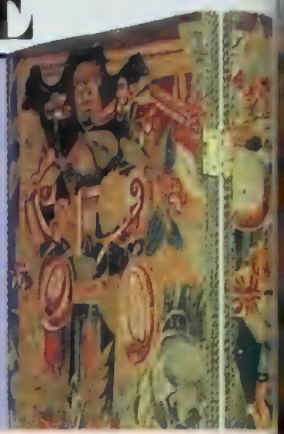
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FOR MORE DETAILS, SEE PRODUCT INFORMATION



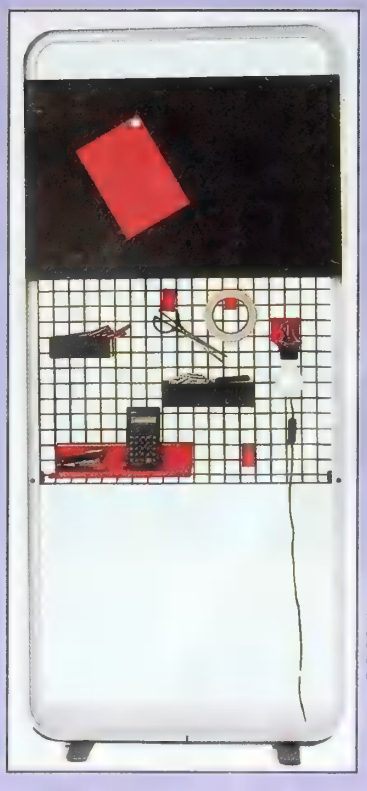


5

1. The rich, feathered color on this screen comes from veneer, intricately cut and dyed in three colors; $1,960, Maville Interiors. **2.** With artist Daniel J. Lansner's ingeniously hinged screen, you can switch from black-and-white to turquoise, canvas-covered panels; $5,000, Dennis Miller Associates. **3.** Divide a room without blocking out sunlight and breezes—this lacquered lattice screen is $5,000, from Casa Nova. **4.** Treat a commonplace corner to a view with this trompe l'oeil screen by Louisa Jenkins Stevenson; $1,100, The Trompe L'Oeil Gallery. **5.** Dressed in canvas, this wood-framed screen can be ordered in a rainbow of colors; $125, Jensen-Lewis. **6.** Covered in a rich tapestry and edged in braid, these six panels make a rich backdrop for contemporary and traditional rooms; $3,000, Henredon Furniture Industries, Inc. **7.** Separate a kitchen or desk area with a screen that will help you store the tools of your trade. "Quinte," available in red, black or white, comes with a magnetic bulletin board; $140, Vivere.■

Editor DORETTA SCHEUCH

6



RIC COHN

7

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VIEW FROM THORNHILL FARM



By DEE HARDIE

When we first moved to Thornhill I found myself collecting country names, names with a Dickensian ring. Mr. Sprinkle was our laundry man. Mr. Bear was the taxidermist. Mrs. Nest is still in real estate.

And while those names were given by birth or marriage, naming our farm was more of a dispute. *"Don't* call it Thornhill," pleaded the agent some 30 years ago. "It sounds so prickly. And it won't sell."

Names do make an impression. They're your introduction even before you've met someone. As for selling the farm, it was the furthest thought in our minds. We had *just* bought it. And there was never any contest for its name. It was predestined. Tom's great-great grandfather came from Thorn Hill, Scotland, and that was that.

At first I thought it presumptuous to give a name to a small, quiet house built by Quakers in 1843. But it was more appealing, I had to admit, than the name of the land when surveyed in 1789. Then it was known as Black Patch. Sinister indeed, and I prefer to think that it was because there were patches everywhere of luscious blackberries.

Giving a name to a house far off the road, high on a hill, is easy identification. And in the country as the crow flies, addresses are often useless. Sometimes the house name is better known than the owner's. I've even received mail addressed to Mrs. Thornhill. After all these years, I guess we are one. We belong to Thornhill, and it belongs to us.

We name most of our animals, but hardly ever the sheep. Before you know it they are going to market, and once you name, you become attached. The exceptions were Mary Sue, a lamb we raised in the kitchen after her mother disowned her, and Ramsbottom, the proud father.

Our dogs are named after flowers—Rosie, Magnolia and Lily, an English sheepdog who really should have been called Peony, as her white woolly face was just like those flowers blooming in June.

My friend Joan Elser does the same, but she names her *pigs* after posies, and her dogs after gin and accessories. She lets Beefeater, Olive and Twist in the house, but Ruby Begonia, Snapdragon, Rosebud and Marigold have to be content to roll in the mud in the barnyard. Our own two hogs were the Dolly Sisters, big, blond Yorkshire pigs.

Naming children is the most difficult. Sometimes they don't appreciate your efforts. Maybe each child should be given four names like the royal family. Then when they get older, they can pick the one they want. For instance, the Prince of Wales, to his mother, is Charles Philip Arthur George. Or perhaps at birth you should give them a "name certificate," guaranteeing at 16 they could, at face value, exchange their name for one of their own choice.

Our daughter Louise, named for two grandmothers, did it on her own. Now known as Paisley, her nom de plume is almost as Scottish as Thornhill, the name we gave our Quaker house on the hill. ■

BETH WEINER WOLDIN



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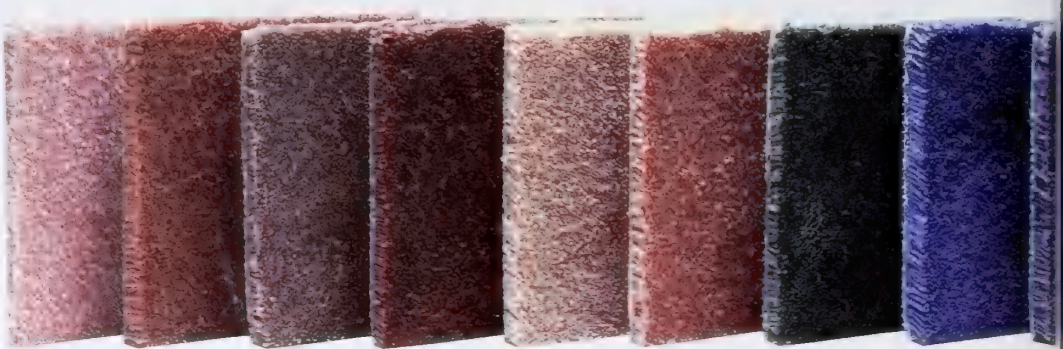
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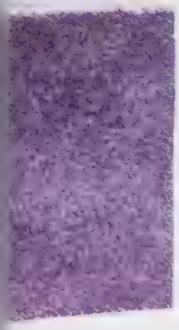


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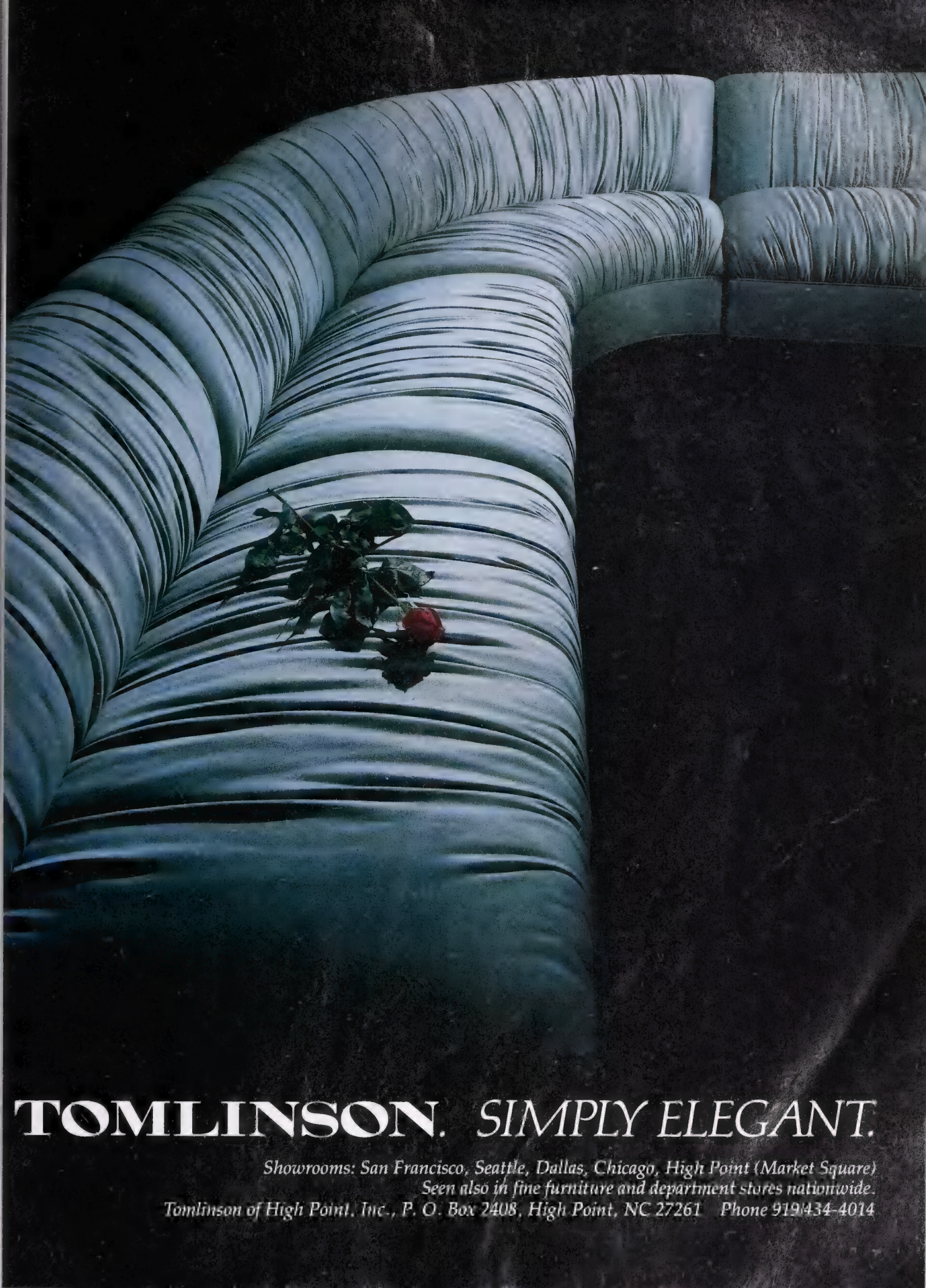
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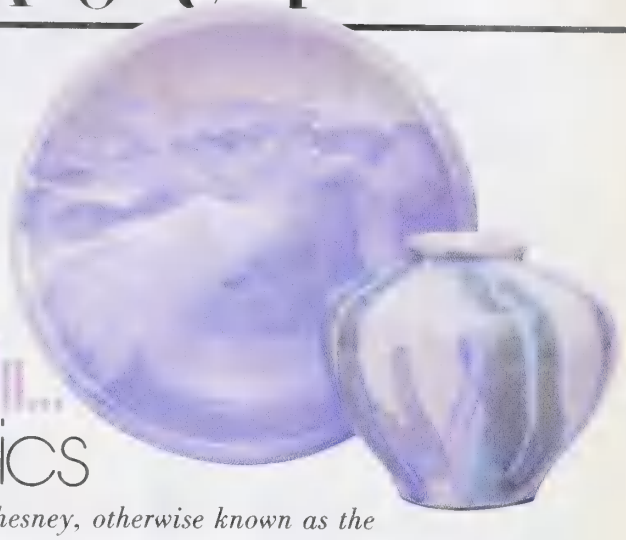
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Who's Who In... ceramics

Marion Waldo McChesney, otherwise known as the Pawlet Potter, applies her painterly skills to forms at once utilitarian and artful. Agile at the wheel in her Vermont studio, Ms. McChesney experiments with glazes to apply luminous and textural patterns on earthenware rendered oven and dishwasher proof. The platter ($120) and the vase ($60) above, which are among her newest triumphs, evoke images of ethereal landscapes.

FOR DETAILS, SEE PRODUCT INFORMATION

FORECAST



Rebellious, spontaneous, humorous, practical—these are some of the adjectives being applied to the new breed of furniture artists. Like Cal Spitzer, whose lacquered bureau is above, these trailblazers are reinventing not just the style but the *shape* of furniture. And they're daring with color and adventurous with materials like anodized aluminum, exotic woods, leathers and even colored cement. What's more, art furniture, which sells for $100 and up, can be custom-ordered to suit your tastes. Mr. Spitzer's bureau ($5,000 in lacquer, $3,500 in laminate) can be seen in "Chicago Furniture: Art, Craft & Industry 1883-1983" a traveling exhibit at the Renwick Gallery, Washington, D.C., Oct. 12 to Apr. 7. For galleries and sources for the new art furniture, see Product Information.

PHOTO OF BUREAU BY GREGORY MURPHY; PLATTER AND VASE PHOTOS BY ELIZABETH HATHON; PHOTOS OF DOLLS BY PAULIN GILMORE

Objects of Affection

Captivated by the faces and finery of 19th-century porcelain dolls, June Amos Grammer, illustrator and doll maker, drew from private collections and museum pattern books to shape romantic new personalities with names recalled from childhood. Her drawings won the hearts of Lothrop, Lee & Shepard publishers as the image for *Mary Anne* (1983), a poetry book based on the transformation of a plain doll into one of grandeur. This is how she now appears *(below)* after Lenox China gave Ms. Grammer free rein to fashion six collectors' dolls of the finest china, their hand-painted faces and exquisitely simple costumes visions of "idealized reality." They debut in stores this month.►






METROPOLI
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The Continuing Adventure: Chapter 1

Once upon a night in Kaohsiung . . .



The chairs on the page opposite have just arrived from Kaohsiung ("kow-shung") in Taiwan, which reminds us of a story.

A customer of ours was dining alone one night in the King Wang Hotel. But she was not alone for long. A man in a rumpled white suit spoke to her as she began dessert, noticing her puzzlement over some fruits she could not identify.

He was a French art dealer who had not seen France for a decade. Once, he said, on a trip in search of native art, he had lived on canned kumquats for a month. They talked for hours about life and love and survival.

Today they are married and live in Chicago.

We hear many wonderful stories from you, the people with a taste for the unusual things we sell. A recently completed survey reveals that you have lived more adventurously than your neighbors. You have traveled enough to feel the need to travel again, the sooner the better.

It's the same with us.

Pier 1 was a company of vagabonds from the start. Any excuse would send us off in a sampan or dog cart, hunting out some gem of a chair that promised to be unlike anything we had seen before. We still live like that, with a suitcase half-packed. But we have a new way of looking, lately, at that chair.

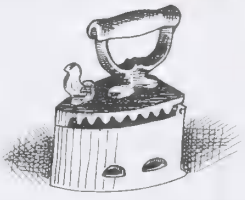
For example, our black rattan chairs made near Kaohsiung have a sophistication you would scarcely



A rattan bender at work.

expect in a piece made of jungle vine. And the Swedish-designed sofa on the left sensibly conceals a bed.

Not that we have become *too* sensible. We still buy oddities on impulse that have nothing to recommend them but their charm. Like the almost-antique live coal iron sitting on the floor by the sofa. We were able to pick up



hundreds of these in Turkish villages that have just acquired electricity.

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HB LOOKOUT

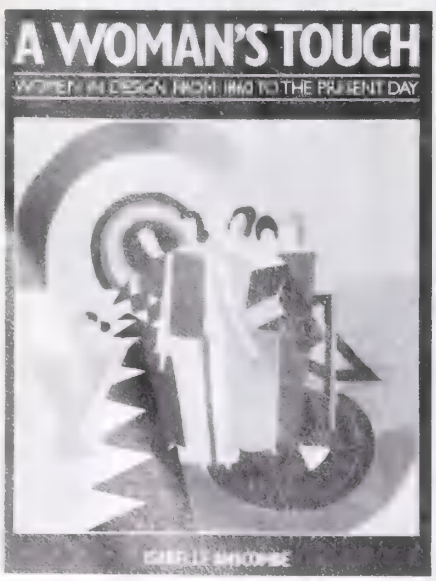


WATTS NEW

How do you cast an authentic glow on a period room? With reproduction lighting such as the 14-arm, electric candlelit, wood and tin chandelier (right). *It's $1,200 from Period Lighting Fixtures, 1 Main St., Chester, CT 06412, which also has more modest chandeliers, tin sconces and outdoor lanterns in its extensive catalog ($2). All fixtures are handmade so no two will be exactly the same. For more ways to authentically light rooms in styles ranging from American country to Victorian and Art Nouveau, see our catalog list in Product Information.*

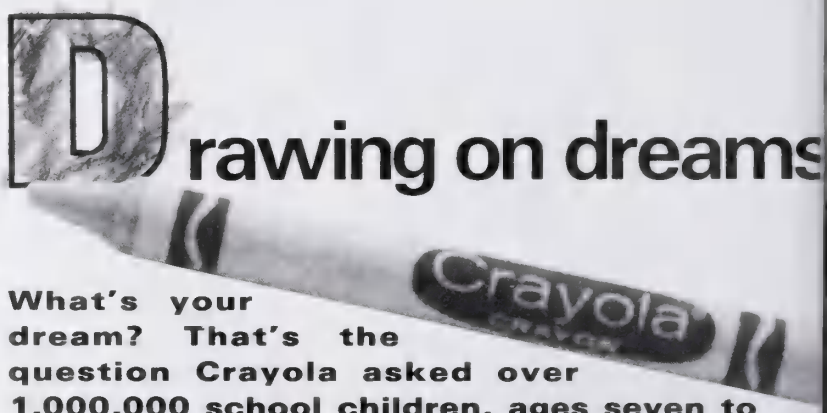
Good Reads

• *A Woman's Touch* by Isabelle Anscombe (Viking, $20) gives a fascinating, albeit brief, history of the contributions women have made to the decorative arts since 1860, from the Arts and Crafts movement to Bauhaus. Especially illuminating are the revelations about famous men's wives: Margaret Macdonald Mackintosh and Anni Albers. • The most enticing gardening book of the year is *The American Woman's Garden* by Rosemary Verey and Ellen Samuels (Little, Brown and Co., $30). These are vivid, accounts from 30 entertaining and knowledgeable gardeners, and there is much sensible advice for difficult climates and soils.



► FOR MORE DETAILS, SEE PRODUCT INFORMATION

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HB LOOKOUT



Native to the Winterthur Museum, these rare yellow-legged shorebird decoys are migrating to homes everywhere, thanks to reproductions hand-carved by the Currituck Decoy Co. Each is $148.50 ppd. from the Winterthur Museum, Mail Order Dept. HB, Winterthur, DE 09547; catalog, $2.

Shopping Around

• Now your kids can crayon on the walls—or at least on the wallpaper—with washable ColoringWall from China Seas. This white, vinyl wallpaper with blue, red or green outlines of characters in a fanciful forest is $22.50 per roll. For buying information, write China Seas, 21 E. Fourth St., NYC 10003.

KNOCKDOWN, DRAG ABOUT



Since this white metal cart folds neatly down the middle, you can stash it in the closet until tea time. It's 29½ inches high with a tray that's 25 by 16 inches; $66 plus shipping from Ad Hoc Softwares, 410 West Broadway, NYC 10012. White tea service, Wolfman, Gold & Good Co., NYC.

Keep an eye on... Bentwood

Though 19th-century bentwood prices have doubled during the last four years, dealer Barry Harwood *(below)* still considers these machine-made pieces a bargain. Buys begin at $75, averaging $200 to $300 for a good chair—quite a contrast to the $2,000 tags commanded by Josef Hoffmann's c. 1905 bentwood. Among Mr. Harwood's finds, gathered for NYC's spring Armory Show: a No. 20 armchair *(hanging on wall)*, $650; a No. 4 café chair, $750, and $2,500 table; all numbered items from Thonet's early catalogs. Harwood Galleries, 1045 Madison Ave., NYC 10021.



Not to be missed...

• Art is in the bag—the shopping bag, that is—at Dayton's in Minneapolis, which has recruited Frank Stella to design their new shopping bags in honor of the Walker Art Center's exhibit of prints from Tyler Graphics. The artists include Helen Frankenthaler, Roy Lichtenstein and, of course, Mr. Stella; Sept. 23 to March 17. • This month's blockbuster exhibits: "Van Gogh in Arles," at The Metropolitan Museum of Art, NYC, Oct. 18 to Dec. 30; "Max Beckmann Retrospective," through Nov. 4 at the St. Louis Art Museum. • Top TV picks: *The Dining Room,* A.R. Gurney's marvelous play about the role this special room plays in people's lives, airs Oct. 12 on PBS. *Adam Smith's Money World* will dispense financially savvy advice weekly on PBS beginning Sept. 2. And *Heritage: Civilization and the Jews,* a nine-part PBS series hosted by Abba Eban and filmed in 19 nations, makes a historic debut as a "telecourse." A companion book and study guide set will be available in schools and local PBS stations.►

PHOTO OF CART BY ALASTAIR FINLAY; PHOTO OF BARRY HARWOOD BY JEANNE DZIENCIOL. PHOTOS OF DECOYS COURTESY OF WINTERTHUR MUSEUM AND GARDENS.



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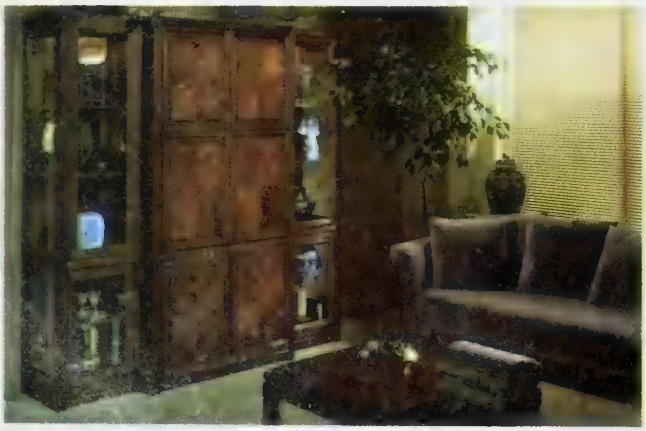
COMBINATIONS 325



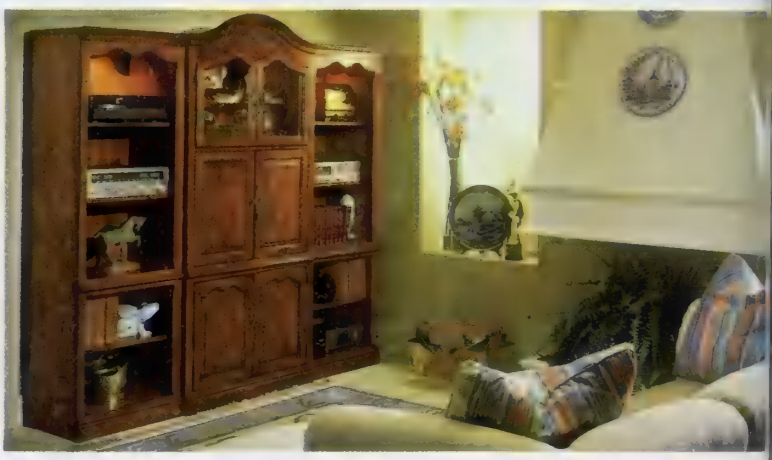
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AMERICAN OAK



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COMBINATIONS 329



COMBINATIONS 161

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Few wildlife artists have received higher accolades than Scott Woolever. He has won both the Award of Excellence presented by the prestigious Philadelphia Academy of Natural Sciences, and the Medal of Excellence from the Society of Animal Artists—the highest honor that the world's leading organization of wildlife artists can bestow.

Critics, too, consider Woolever to be an artist of exceptional range—combining an unerring eye for detail with a keen understanding of each subject he portrays.

Now, this gifted wildlife artist has turned his talents to a medium that collectors have prized for centuries. The result is *The Great Black-Backed Gull*—Scott Woolever's first-ever porcelain sculpture.

For those who love the sea, the Black-Backed gull is the epitome of grace—a fluid, agile creature with powerful arcing wings that often span six feet from tip to tip.

In this impressive new sculpture, Woolever has captured the grace of this magnificent seabird, using the medium of fine bisque porcelain to create astonishing effects of form, texture and color.

Woolever portrays the "great black" perched on a wood piling, wings poised—a split second before taking flight. The work is rich with nature's own colorations, and perfect in its depiction of the finest details. The slate-black mantle for which the bird is named . . . the delicate underlayers of gray-toned wingfeathers . . . the sharply hooked yellow bill. Every marking, every subtle hue and tone, rendered with true-to-life realism. You can almost hear the rush of wings as the great gull prepares to become a creature of the sky.

Here, then, is a work of fine imported porcelain that will speak eloquently of its owner's taste and judgment for years to come. Not just because it is a major artist's first porcelain sculpture. Not just because it is crafted of the purest bisque porcelain . . . and painted entirely by hand. But because it is wildlife art at its very best—*fine* art, of extraordinary beauty and importance. At a price that is easily affordable.

To acquire the Great Black-Backed Gull by Scott Woolever, you need send no money now. Simply sign and return the accompanying Order Form by November 30, 1984.

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The sculpture is shown far smaller than actual size. Height: 10¼".

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People



Solid Guild

Men love it," says British designer Tricia Guild with a twinkle in her eye. And indeed, her new '50s-inspired fabric collection for Designers Guild is a gutsy departure from her popular watercolor florals. These bold strokes, executed on heavy cotton, are ripe for masculine and contemporary rooms where her florals feared to tread. At Christian Schlumberger, 1270 Third Ave., NYC. The fabrics, $28 to $45 a yard, can be mail-ordered.



THINKING SMALL

We thought our 1,500-square-foot "Best Small House '84" *(see page 94)* was small, but its architect, Lester Walker *(below)*, lives in a 1,000-square-foot house (up from 740 square feet in honor of his new wife). But that's not what he considers diminutive. For his upcoming book, *Tiny Houses* (Overlook Press), he's sketching 200-square-foot dwellings such as a thatched 1627 Plymouth, Mass., house *(above right)* and a contemporary summer house by Jeff Milstein *(above left)*. Mr. Walker likes them because they're perfect country getaways, "and they're super affordable—you can build them in a couple of weeks."



PHOTO OF LESTER WALKER BY PETER AARON © ESTO. PHOTOS OF PHILLIP MUELLER, TRICIA GUILD AND ROGER RICCO BY JEANNE DJENCIOL

the lacquered touch

You may not recognize this man, but you've seen his lacquered wood plates and accessories in Neiman-Marcus, Bergdorf Goodman and in countless HB stories. He's artist Phillip Mueller whose lustrous malachite, metallic spatterware and solid lacquer finishes have made him tops in tableware. The small plates are used with glass liners; the big ones act as place mats. Mr. Mueller's 16-inch plate will hold silver, glass and china, on your table or lap; 8 to 20 inches, about $15 to $64.

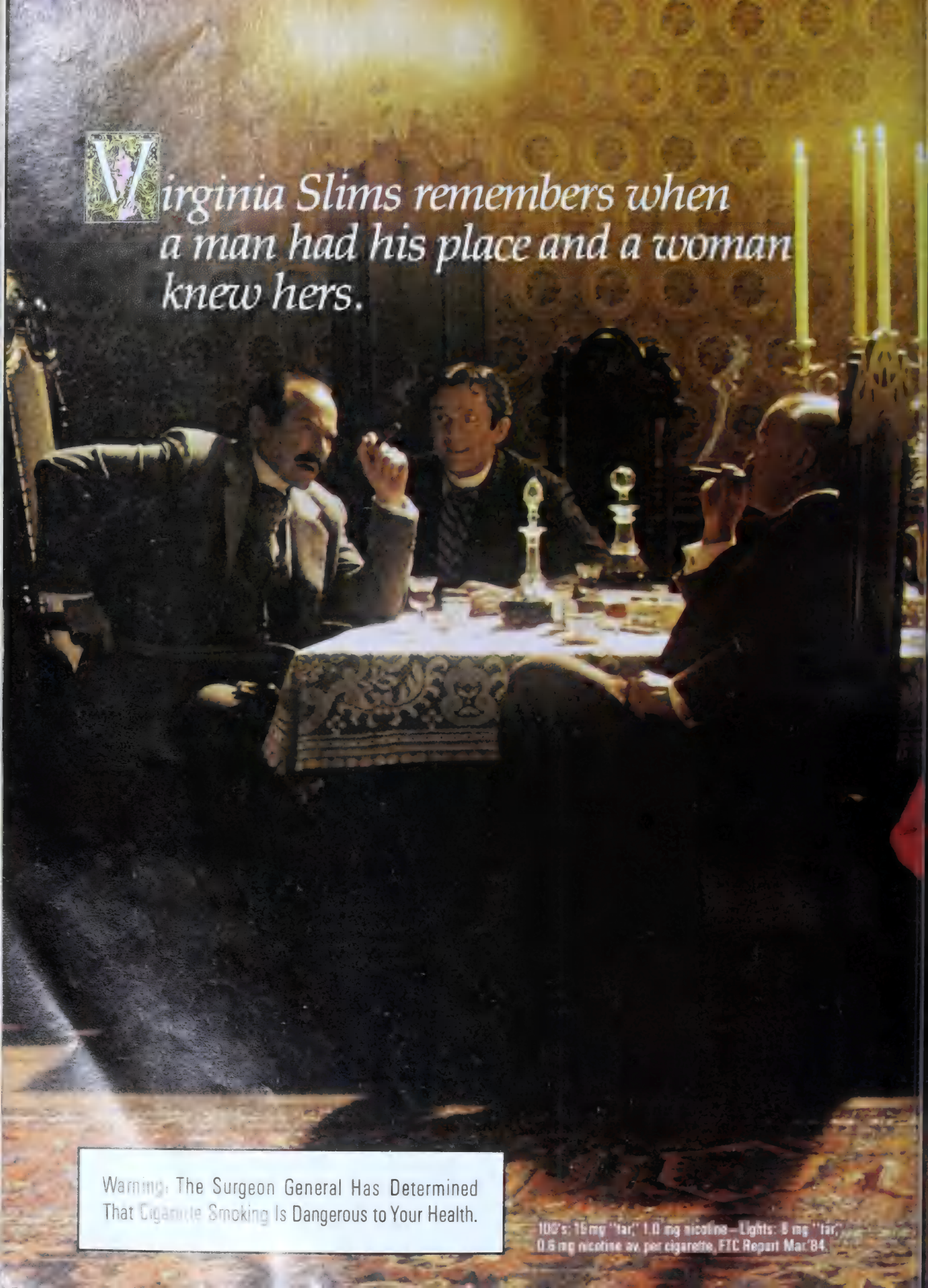




REVVING UP FOLK ART

At the Ricco-Johnson Gallery, 475 Broome St., NYC, you can always expect the unexpected, from an early amusement park motorcycle to superlative weathervanes and paintings by self-taught contemporary artists like William Hawkins. The team behind the surprises: Roger Ricco *(left)* and Elizabeth Johnson. Look for them at NYC's Fall Antiques Show, Oct. 25 to 28.■

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB


Virginia Slims remembers when
a man had his place and a woman
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AT HOME WITH ANTIQUES

HANDS-ON TIPS FOR BUYING A TABLE

By CLINTON R. HOWELL

As a child, I hardly noticed the two dining tables my parents had. I could more often be found crouching under them than sitting at them. Our oak kitchen table was in the mission style and had come from my father's family. My father, a businessman and by no means an aesthete, was inordinately fond of this table. It became a mild family joke when the four children needed furniture in our various homes and apartments, and each of us tried to pry the table away from him without success.

Our dining table was mahogany, and at one time had been a central drop leaf table with two leaves and two D-ends. It had belonged to my mother's mother, and in the transference to my mother had lost the drop leaf section. My mother, although strongly attached to the table, has passed it on with hardly a murmur.

I recall these two tables because they were part of my childhood and are representative of the two types of table one can buy today: country and high style. The availability of space is, however, different from when my parents bought their home. In today's home there is seldom enough room for two dining areas. As a result, when you set out to buy an antique table you want to make the right choice and not buy something simply to take up space. This requires basic research—thoroughly examining tables that you like and even those you don't like—to gain a complete understanding of what an antique table has that a modern reproduction table may not have.

Whenever you look at the top of an antique table, you are looking at its most presentable aspect. It is the surface—the patina—that separates the antique from the modern. More often than not, people will buy a table simply because they think the top surface has what they consider an aged, worn, beautifully patinated surface. Patina, however, can be faked, and for this reason is not a good reason for buying a table. To truly understand a table, you have to look beyond the seductive polished surface, and the best place to start is underneath the top. Almost immediately, you will begin to learn things, such as, whether the table is made of solid or veneered wood. (Veneered surfaces are simply a layer of wood as thin as 1/64 inch thick glued to a solid base. The wood grain of a veneered table will show patterns on the underside that differ from those on the top of the table.) Veneered surfaces, not necessarily undesirable, will tell you something about the age of the table you are looking at. For example, it is rare to find a high-style table made in 1780 that is veneered. If an antiques dealer tries to tell you that he has a 1780s veneered high-style piece, he could be trying to sell you a line as much as a table. And because veneering was a time-consuming job in the 18th century—today we have large presses that can churn out veneered surfaces—you will never find a veneered country table.



Warm and pretty: simple pine table with turned legs

The wood that a table is made from is another reason for buying an antique. Some of the woods that were used in the 18th century are now quite rare—Cuban and Jamaican mahogany, for example. If you could find these materials today in the same wide boards that existed 200 years ago, the antiques made from them might not be quite so exciting. These two mahoganies each had an extremely tight wood grain, the pores of which barely measure longer than an inch. (Wood pores are part of what make up the grain in a piece of wood. Some woods, like oak, have naturally large pores, but great mahoganies have small pores and, for this reason, can be polished to brilliance quite easily.) I remember being at an auction and looking at two high-style dining tables. The leaves of one were light in weight and those of a second table rather heavy. Both tables were old, but one was estimated to sell for more than the other. Any experienced antiques dealer would know that the table with heavier leaves was more valuable because the quality of the timber used was finer. As a rule, heavier mahogany is of better quality. (This will enable you to judge a table leaf whose surface is too dirty for the wood grain to be seen.) Obviously, the materials used in an antique are often rare and valuable and

(Continued on page 55)

PHOTO BY DAVID LEACH, COURTESY OF CLOVERMAT PRESS, INC.

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Ingrid

An Elegant Lady By Bing & Grøndahl

Ingrid shown actual size.

AT HOME WITH ANTIQUES

Continued from page 50

cannot be duplicated in a modern piece of furniture.

There are, of course, exceptions that you should be aware of before jumping to conclusions regarding the woods used in a piece of furniture. Cuban or Jamaican mahogany alone does not make a piece of furniture. It is preferable to have each leaf of a table made from a single piece of wood, whether 24 or 34 inches wide. Again, it is the aesthetics of a surface that matters most and, for the most part, a single solid piece looks finer than two, three or four pieces glued together, no matter how well they have been matched. I will never forget the first country-style table that I really liked. Its top was made of a single solid piece of elm about 3 feet wide and 8 feet long filled with splits and cracks set on rather simple, even uninteresting, legs. The table, really the tabletop, sold for $5,000 at a time when high-style tables rarely sold for so much.

Although materials play a large part in how much an antique table is worth, the quality of craftsmanship in a table is equally important. Craftsmanship is not dead; there are some great craftsmen working in America at the moment, but their work is, quite rightly, expensive. Unfortunately, not all antiques are superbly crafted—you can recognize fine craftsmanship by the way in which the joints are fitted and the advantages to which the materials in a piece are used—so it is imperative to look for poor craftsmanship. On tables, you should look at the joints by the legs. For example, the pedestal on a poorly made pedestal table is often split at the joint of the legs to the column. When buying a pedestal table, you should look at the column to make sure that it is not split. The use of unseasoned wood is another indication of poor craftsmanship. I have seen thousands of country tables made with unseasoned wood that has split along the seams. Unseasoned wood or wood that has not been dried properly will continue to expand and contract through summers and winters, and

(Continued on page 166)

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Eat? Or dine? The rise and fall and rise again of the dining room.



Just a few years ago dining rooms seemed to be on the list of endangered household species, a list that included butler's pantries, libraries and dressing rooms. Even a critically acclaimed off-Broadway play (*The Dining Room* by A.R. Gurney, Jr.) was based on the notion that this room was some sort of archeological artifact now useful only as a clue to the cultural and social changes of recent years.

But the latest news from the Home Front is that dining rooms are now high on many people's most-wanted lists and they're asking architects and designers to put them back into their lives.

This resurgence may be due in part to the Great American Gourmet Revolution now at its zenith. If you're going to shine at *nouvelle* and all those other cuisines, you want a proper theater in which to display your new-found masterpieces.

Whatever the reasons for their comeback, the new dining rooms are very different from those staid rooms of yesterday. Gone is much of the rigid formality. In its place, there's now a feeling of informal ease and comfort, reflecting today's more casual attitudes. In the Southampton dining room designed by Gary Crain shown here, you can feel this current mood. Even though the look is very Country/Traditional, the room is sparked with an informality that is thoroughly contemporary. Part of this effect results from the sprightly flower-strewn wallpaper and the inviting wing chair with its matching upholstery (from Schumacher's *Chez Moi* collection, the pattern is "Belle Isle"). The light-catching DuPont Dacron® and silk draperies and the imported wool Dhurrie rug counterpoint the period table and chairs in a very modern way, too. In all, a harmonious background for the social activity we call "dining."



Historically, separate rooms set aside solely for the purpose of eating didn't show up until well into the 18th century. As with many other things having to do with the cooking and serving of food, the idea of a separate "eating room" can be credited to the French and to the reign of Louis XV. The differentiated dining room helped to transform plain "eating" into fancy "dining." What had been a biologic necessity was turning into a key social ritual.

In keeping with this ritualization of dining, all sorts of customs were developed: England's Charles I had ok'd the use of cutlery several hundred years before with his declaration "It is decent to use a fork"; the central table surrounded by chairs, termed *"table à l'anglais,"* was adopted world-wide; sequential serving of meals, one course at a time "in the Russian manner" became another international standby; special dining room protocol—as well as all kinds of special dining room furniture—soon cluttered the eating rooms of the world.

In the two hundred years after Louis XV, dining rooms ultimately became the focal point of almost every household, no matter how rich or how humble. These high-flying days continued well into the middle of this century. Then, a few decades ago it seemed as though we were back in the pre-dining room era again, and were being asked to



Schumacher's Illustrated Notes on 20th Century Taste. One of a series.

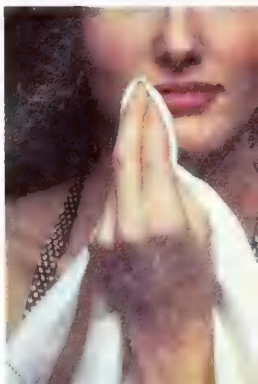


FURNITURE FROM NORMAN SHEPARD ANTIQUES, WATERMILL AND SAN FRANCISCO. ACCESSORIES JAMES II GALLERY, NEW YORK

make do with the bit of space dubbed "the dining area" that was tacked onto some other room. Happily, this trend now seems to be reversed. Great meals are once again being served in great-looking dining rooms.



When F. Schumacher and Company opened up its shelves for business in the 1890's dining rooms were often imposingly sumptuous, even regal. All sorts of sumptuous and regal fabrics suited to the era were ordered from those Schumacher shelves. For today's dining room renaissance, Schumacher continues to meet the multiple needs of the present generation of decorators and designers. By offering the world's most comprehensive inventory of decorative fabrics and wall-coverings reflecting every era of design with unequalled authority. By maintaining a color palette that is unusually sensitive to the nuances of changing times and fashions. And by providing a handpicked selection of the finest rugs and carpets of the world. Whether it's for a new dining room, or a houseful of other distinctive rooms, decorators and designers, wending their busy way in search of perfection, almost daily say to themselves (with an ingrained belief and a sigh of relief), "...surely, Schumacher."



Antiquing in The Hamptons is following the clean scent of scrubbed pine



The American Wing in Bridgehampton brims with country finds.

If on your next trip to England you can't find a single piece of scrubbed pine furniture anywhere between Folkstone and Basingstoke, there's a simple explanation: It's all been shipped to The Hamptons! If you adore the clean, light-reflecting finish of oak and pine, polished with BriWax to a soft gleam, you'll be in heaven scouting out the fourteen antiques stores I visited on a recent trip to the Hamptons with my good friend, decorator Pamela Ornstein.

The Hamptons comprise a scatter of 17th- and 18th-century seacoast villages strung out like so many pearls along the extreme eastern length of the South Fork of New York's Long Island. For more then two centuries this supremely beautiful part of the United States has basked in its rolling farmlands, sloping beaches and acres of blossoming potato fields into which traditional New England-style farmhouses look as if they'd been dropped instead of built. During the last decade there has been a strong trend toward making The Hamptons a place for year-round vacationing and living, rather than the mere summer-seasonal locus for tourism it has been. So with that in mind, antiquing with a view toward furnishing houses is one passion almost everyone who goes there indulges in and . . . are those stores ready!

A definition of what constitutes an antique is in order, especially where a love of stripped pine furniture is concerned. An *antique* is generally regarded as any object that can be more or less verified to be 100 years old. The popularity and pursuit of stripped pine furniture has made an impact on this accepted definition. Because it is often easier to date a painted piece of furniture, removing the paint for the scrubbed pine look leaves the object in doubt, reducing the value as an authentic primitive. Then, of course, one would look to the construction in order to date it and again one can encounter doubts. Much old pine is being reconstructed, but then, is it "antique"? You may not care whether the table you're planning to buy is old pine built yesterday. But, if that's the case, you shouldn't pay top dollar for the piece. And top dollar is most definitely being asked. If an old pine table made yesterday meets needs (i.e., a 10-foot-long harvest table you'd never be able to get any other way) then, fine. Buy it. Use it. Love it. Not because you can resell it in 10 years and make a handsome profit, but because the form fits in with the way you live today. As a note on the side of the dealers . . . much old pine is refurbished rather then reconstructed, that is, fittings are strengthened, rush seats rewoven, finishes given a new gloss. You should know, though, which is which and you have every right to ask.

So . . . to begin at the beginning, let's start at the east in Amagansett and work our route along Main Street/Montauk Highway, which is the major artery of this area, on towards East Hampton, Wainscott, Bridgehampton, Water Mill, detouring to Sag Harbor, Southampton and Quogue, a progression that brings us in the direction of New York City. *(For exact locations, see box on page 168.)*

Balasses House in Amagansett has been in business 22 years. The shop reflects the taste of its owner, Teda Balasses, and can be described as the best of the International Country Style, an exciting mix of English and French pine and oak pieces. An English gateleg

(Continued on page 62)



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□ Waverly's newest collection is inspired by one of America's oldest hostelries—the absolutely delightful Red Lion Inn at Stockbridge, Massachusetts. The *Country Charm at the Red Lion Inn* collection is brimful with the warm welcome of the Inn itself.



□ Founded in 1773, the Inn has been in continuous use ever since. The roster of celebrated guests includes *five* U.S. Presidents!

□ A group of guest rooms now shows off the co-ordinated fabrics and wallcoverings from the Waverly collection named after the Inn. The pattern names—"Jane's Basket," "Tanglewood," etc.—evoke the local colonial roots. The many designs carried out in superbly fresh yet still traditional color combinations make for stirring decorative effects.





□ One of the fabrics, "Red Lion Border-by-the-Yard," a stripe and floral print, can also be used for ruffles, edges and dozens of other do-it-yourself "decorator" touches.

□ Illustrious names surrounding the Inn and Stockbridge make up a U.S. cultural Who's Who—Hawthorne, Longfellow, Norman Rockwell (who lived here), James Cagney and Katherine Hepburn (who launched their careers nearby).

□ For information on the Inn, write Innkeeper Betsy Holtzinger, c/o Red Lion Inn, Stockbridge, MA 01262.

For where to see the Waverly collections near you, write Waverly, 58 W. 40th St., Dept. HB, N.Y., N.Y. 10018.



THE ART OF LIVING. THE ART OF WAVERLY.

TRAVEL

Continued from page 58

table, c. 1600, finished in a rich walnut color, was going for about $7,800. Placed around the table were pairs of Windsor and demi-Windsor chairs whose graceful curves looked handsome with the sheen of the table. Atop the table are two pairs of brass candlesticks, some of the many Mrs. Balasses collects for clients. Everywhere throughout the shop pots and pots of fresh flowers, wildflowers and fragrant grasses enhanced the woods, metals and sunshine throughout the rooms. Another favorite of Mrs. Balasses' are outsized wooden bowls that she uses as centerpieces filled with fruits and harvest vegetables. They're offbeat, hard-to-find and effective for dramatic impact, from $150 to $300 each. When I asked her about the preponderance of English pieces in the area, she said she thought that, their popularity aside, the quantities available were proof of the fact that England wasn't ravaged the way Ireland or Italy was.

Rank & Co. in East Hampton makes a stunning visual impact because of a gazebolike structure of bright white tubing smack in the middle of the store. The feeling of an airy summer pavilion is heightened by a skylight overhead. All manner of precious antique linens—white-on-white—hang from the tubing in delicate shades of pristine white, ecru and ivory dressed with lace or handworked crochet: guest towels, pillowcases and shams, christening dresses, even old-fashioned lace and linen dinner blouses. This kind of drama is the style of Morgan and Stephanie Rank whose shop has been a part of the East Hampton village scene for about four years. *(See "Making Believe," pages 122 to 125, for more of their distinctive items.)* Others might describe the place as a "toy chest for grown-ups." In fact, big toys (almost carousel-sized) function as works of art when set off by themselves. There are 19th-century farmhouse furnishings—a set of little kitchen chairs painted cornflower-blue and decorated with lavender-colored morning glories was especially appealing. I saw some pierced-tin chests and pie safes, a few very good quilts and a six-foot-tall "house" whose roof lifted up to reveal. . .toy storage space. Painted furniture, rather than the stripped pine, is the preferred form here, and the Ranks' whimsical choices make their shop vivid memorable.

Richard Camp, on Wainscott's portion of the Montauk Highway, is unlike anything you've ever seen in your life. If you've never been to England, you'll certainly think you have by the time you're finished browsing through what feels like acres of English pottery, glass, pine furniture, chairs, some textiles and sets—combs and brushes, tea sets, family picture-frame sets, the works. Room after room is organized first by color and then function. For example, there's a whole room of just blue-and-white porcelain, a whole room of say, pink crystal, then clear crystal, then cobalt-blue crystal and on and on. You could literally put together an entire house or cottage in the English country style in a matter of hours, so thorough is the contents of Mr. Camp's store. People come from everywhere just to experience the impact, and Mr. Camp is a delightful man who'll point out the fine distinctions between this and that of whatever attracts your gaze.

Pheasant Antiques in Wainscott, a vest-pocket village tucked between East Hampton and Bridgehampton, is a store fashioned from a former diner. Barry Williamson and David Hartwell stock predominantly American and English pine pieces, stripped and cleaned up. I happen to admire their ongoing collection of ironstone, the English-made pottery famous for its creamy, off-white glaze and its bold, sculpted depiction of fruits and vegetables on tureen and serving bowl covers. I also happen to covet their immaculate white trapunto-stitched coverlets, whose deep fringes add such dimension to this subtle textile form. Occasionally Pheasant Antiques has reproductions of Shaker pieces—usually tables. I asked Barry Williamson about *indigenous* Long Island antiques and he was quick to tell me that, yes, in fact, there is a native style but it is extremely rare and precious. The Dominy family of East Hampton made beautiful wood furniture during the early to mid-18th century and every known

(Continued on page 68)

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Continued from page 62

piece of it is held in private collections or in local museums.

Bridgehampton boasts the largest number of full-scale antiques shops. **The American Wing, Antiques Decorations,** is Don Zornow's contribution to the rich scene this little town offers. Along with scrubbed pine dressers, cabinets, hutches and corner cabinets I spied an Irish pine dresser, c. 1881, that had some good-looking pierced pinwheels at each end of its cornices. This one cost about $2,600. Two scrapbook screens also caught my interest, one a classic Victorian and the other made at the turn of the century: $600 and $1,800 respectively. A wide assortment of stoneware barrel-shaped jugs with traditional cobalt-blue brushstroke decorations ranged from $110 to $800.

"Seventy-five percent of our pieces are coming to us from England," said Mr. Zornow. "About ten percent is American and the remaining five, French or Swiss. It's getting extremely hard to find good American pieces, though the English seem inexhaustible!"

Country Gear Ltd. is the creation of architect Charles DiSapio. The shop is lathe-lined and painted a rich jade-green, which makes a fabulous backdrop for the pale pine and oak pieces he has. I might add that Mr. DiSapio is the distributor to the entire Hamptons area of the precious BriWax, the neutral and tinted paste polish so esteemed by lovers of scrubbed or stripped pine and oak furniture. Among a wide assortment of blanket chests, tables, hutches and corner cupboards, I saw a Spanish cupboard with open-work cross-slats so typical of that country's traditional rustic style. There was an Irish hutch, also decorated with pierced pinwheels. I asked Mr. DiSapio why the passion for this blond look. "It's popular here because it is *the* modern classic neutral. There's almost nothing stripped pine doesn't work with. If you want a rose-covered cottage, this light color will reflect the sunshine. If you go starkly modern, the clean lines adapt. If what you want is rustic country, the light color highlights all the other natural materials that go into making up the American country style."

Old Acquaintance doubles as the design offices of Ed Manna and Philip Rosenquist, whose clients are often the decorators and designers working in The Hamptons. The specialty of this store is its selection of overscaled or outsized pieces, generally chosen for their architectural contribution to a room, house or garden. This is the place for the big armoire or the really long settee or settle. I asked Mr. Manna about the preference for scrubbed pine and he acknowledged that, yes, it was highly versatile but he had an inkling that a slightly more formal look was emerging and that slowly the darker tones of walnut and mahogany would start making a comeback. I had heard this said again and again.

House of Charm Antiques, Rosemary Nelson's shop in Bridgehampton, is the eclectic's eclectic antiques emporium. Mrs. Nelson is a passionate lover of Brittany's country style and many pieces in her two-story shop reflect that interest. The shop is packed with imposing armoires, dining tables, side-

(Continued on page 73)





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TRAVEL

Continued from page 68

boards, sets and sets of deliciously carved rush-woven chairs, Windsors, demi-Windsors, gateleg tables and some hutches and corner cupboards. I also saw good, old kitchen copper, the kind French housewives hoard in all its variety of molds. Mrs. Nelson is a major reason why the place is always bustling with activity. Not only do clients stop off to see what's come, they've stopped by to find out what's coming, what's being spruced up preparatory to sale, what's being unloaded on the docks, what's still being negotiated for in Europe. She, too, expressed the opinion that a trend toward a more formal country style was emerging.

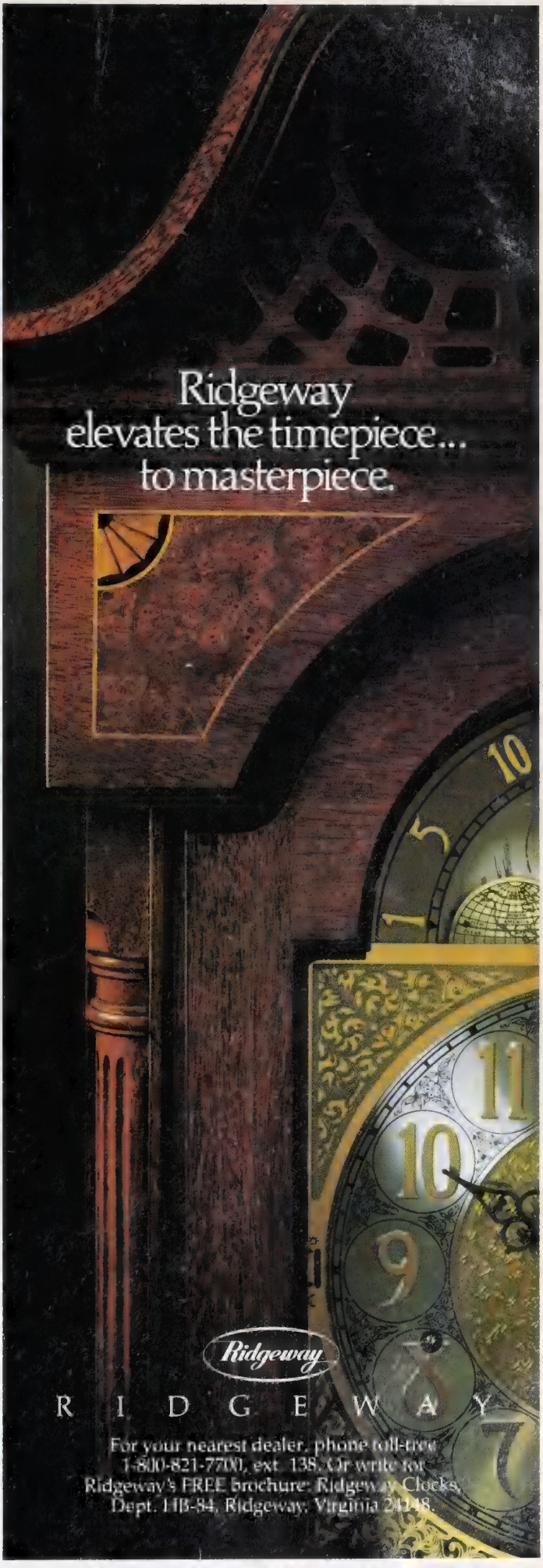
Ragged Appleshaw, Ltd. takes its name from an English town. This little store struck me as being filled with the kind of accessories that give a room its country charm. The walls were decorated with farm tools which, when positioned by themselves, look like striking pieces of modern sculpture. I saw an 18th-century tavern table with a beautiful top in great condition, thought to be from New England for about $1,600, and there was an adorable cradle, 19th-century from Nova Scotia for $400.

Leaving Bridgehampton and going on to Water Mill, we stopped at **Norman Shepherd.** This store has superb-quality pieces brought from every part of the world, and there is an abundance of wonderful dining tables and chairs that is an education in itself. In terms of sheer drama, a Dutch settle, c. 1600, for about $12,000, still takes my breath away. The color of the wood and generosity of its proportions give it a museum-quality stature. Porcelains—cobalt-blue, celadon and oxblood glazes—are plentiful and in excellent condition. They are also not cheap.

Nipping over to Sag Harbor the priceless antiques on view are not to be found in the stores, but rather, are right out on the streets. This whaling town boasts a walking tour of 18th-century architectural history of such charm and romance you might forget it had some treasures to take home. I'm thinking of **Susan Yates Antiques** for majolica, the "hot plate" of the '80s. Mrs. Yates displays the stuff by the shelf-load. Majolica is, by and large, a 19th-century pottery of mostly English manufacture, distinguished by its gay and colorful glazes and its fruit and vegetable forms for plates, bowls, dishes and serving pieces. Pamela found a cake plate with two matching dessert plates in a grape-leaf motif in delicate shades of cocoa-brown, pale green and lavender that made a convert out of her and formed the basis of her new collection. Prices ranged from $45 to $950 for a pair of outstanding English jardinieres.

Sag Harbor's **Fisher's Main Street** antiques store featured one of the most original applications of the scrubbed pine medium I'd seen thus far: a kitchen-island composed of a long rectangle whose boxlike construction contained full-sized storage bin drawers, a dry-sink and a crawl space for the family pet all in one unit. Fitted with the right plumbing, I could see this work surface/storage unit functioning effectively in even the *most* modern of city kitchens. The pine block was being sold for about $600.

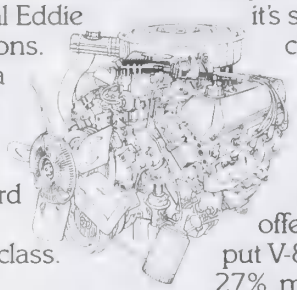
(Continued on page 76)



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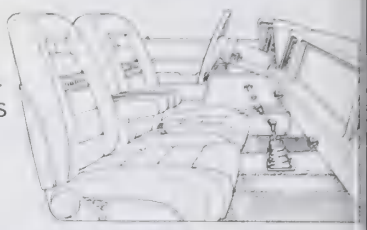
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TRAVEL

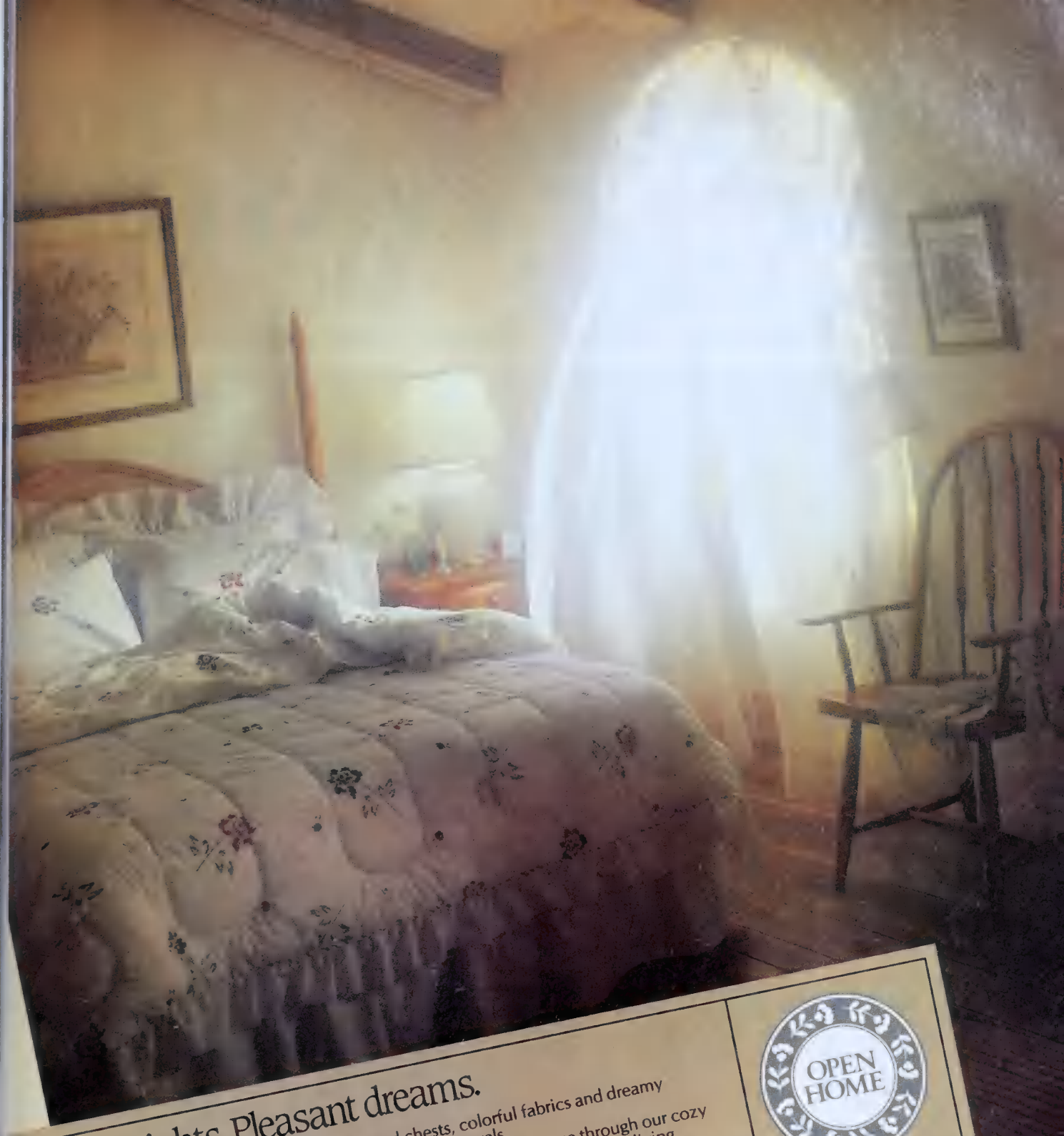
Continued from page 73

In Southampton **Pine Street Antiques** consists of two houses full of excellent-quality European country and fine pieces. I fell in love with an Orkney chair made with a strong sisal rope whose rich butterscotch color would harmonize with old woods, brick, fieldstone and all the other "naturals" of the country idiom. Many European pieces at Pine Street are in the darker colorations of mahogany and walnut. A French *vessallier*, c. 1830, 83 inches tall with a wonderful cornice of carved grapes and leaves went for about $8,500. An English oak dresser with plate rack, c. 1780, with three drawers cost about $7,500 and a William and Mary chest-on-stand, c. 1700, in beautiful condition with walnut veneers cost about $5,000. Upstairs in Pine Street's main shop is given over to fine-quality Japanese pieces.

Old Town Crossing in Southampton is just that delightful mix of country things from all over the United States that has given the rustic look its vitality. You'll find good quilts, decoupaged boxes, trestle tables, potpourris and handmade candles, framed cross-stitch embroideries, carefully selected glass and silver and a backroom in which are kept the estate linens.

Undoubtedly the *prettiest* thing I saw on my weekend of scouting was the Swedish crown cornice of sculpted roses over a king-size scrubbed pine bed at **White Horse Antiques** in Quogue. David Hall is the mastermind here and if you equate antique with pretty welcome to the world of Scandinavian antiques. His store is arranged like you'd do your rooms at home: kitchen things in the kitchen, bedroom things in the bedroom, dining room things in the dining room and all the accessories they require. While the clean, scrubbed pine look prevails, there are some painted furnishings that are enchanting. Chairs, chests and the inside back panels of hutches and cupboards. Trundle-style beds that double as daybeds are another Scandinavian invention that make a potential guest room out of anyplace you put it. By day a deep sofa, at night it's a hidden sliding

(Continued on page 168)



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OCTOBER 1984

QUALITY

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WILLIAM P. STEELE

Quality in decorating equals longevity: objects like this reproduction Georgian Irish hall table. The following pages spotlight prized possessions that have endured centuries of wear—plus new designs of lasting value.▸



Above: *The pedimented, columned and gilded cabinet that stands across the room from the fireplace was reproduced from the orginal found in County Carlow.* Right: *Regency spoonback chairs, side table with elaborate garland and bench in front (see preceding page), canterbury to hold magazines, half-round table in the corner, wing chair and gold mirror are all Irish reproductions.*

When used to describe antiques the phrase "exceptional quality" implies a certain rarity—a design element that is absolutely unique or perhaps a piece of furniture that comes from a remote time or place. This rare quality has been difficult to find in reproductions, which often cling to the safe and familiar. This fall, however, the Baker Furniture Co. has added several unusual pieces to its Stately Homes Collection. Reproduced from 18th- and early 19th-century antiques found in the castles and great houses of Ireland, the new furniture is witty, exuberant and much more ornate than English furniture of the same period. Embellished with animal faces (called masks), intricately carved garlands, cabriole legs and lion's paw feet, the pieces were an ideal choice for this Atlanta, Ga., living room with its elaborate plasterwork.

"It is a *very* grand neo-Georgian house, built by architect Philip Shutze in 1930," says interior designer Dan Carithers, "and the furniture had to stand up to that, but I wanted the room to be gracious and comfortable rather than too grand." Mr. Carithers kept the room from being too formal by avoiding elaborate draperies at the windows and by choosing a fresh, clear-colored chintz that "looks like an herbaceous border." He continues, "The whole idea is to choose things that delight you rather than going by old rules. For instance, we used an ottoman instead of a coffee table. The days are gone when you *must* have a coffee table in your living room."■

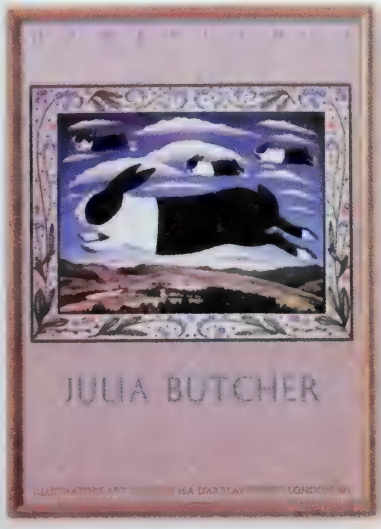
CHINTZ, CLARENCE HOUSE; RUG, COURY RUGS, INC. PARROT PRINTS AND NEEDLEWORK PILLOW, FAYE [illegible] CHINESE AND ENGLISH PORCELAINS, JANE J. MARSDEN. PAINTING OVER THE [illegible] T. RUBEN JONES, INC. BLUE-AND-WHITE FRENCH JARDINIERE, WORD, [illegible] MARION KENT, LTD. OWNERS OF HOUSE, GENE AND JERRY CATES.

WILLIAM P. STEELE


A new collection of
18th-century Irish furniture
is as witty, spirited
and baroque as the
country it came from



INVESTMENT DECORATING PACESETTERS



AMERICAN COUNTRY

It's still going strong. We've come to cherish the warm and natural materials that sustain the vitality of this comfortable-to-live-with look: the gleam of old pine, the charm of wicker, the settling-in creak of rush-woven chairs, textured baskets, sturdy earthenware mugs and generously proportioned dishes, crisp cottons, dainty lace—American classics that are at home anywhere.►

PINE HUTCH, THOMASVILLE AT MACY'S. WICKER LOVE SEAT, RUSTIC LADDER-BACK CHAIR AT LORD & TAYLOR. PINE CRICKET TABLE, LANE AT BLOOMINGDALE'S. CLUB CHAIR AND OTTOMAN, LEE INDUSTRIES. LINEN RAG RUG, SHETLAND THROW AND NAPKINS, RALPH LAUREN HOME FURNISHINGS. 19TH-CENTURY CHILD'S CHAIR AT RANK & CO.

NEOCLASSIC

Names that evoke epochs: Regency, Biedermeier, Empire and Greco-Roman Revival. These styles are inspiring what is today's boldest interpretation of classic furniture forms. Marble (real or faux), colored stone, geometric patterns and sculpted shapes applied to seating, the roll of a table or the legs of a desk—all of this comes to us through centuries of a tradition steeped in military campaigns and beautiful classical ruins.

DESK WITH STEEL AND BRASS LEGS, WEIMAN. SECRETARY, BAKER FURNITURE'S PALLADIAN COLLECTION. LOVE SEAT, LEE INDUSTRIES. FAUX GOATSKIN TABLE *(FOREGROUND)*, CASA BIQUE. FLOOR COVERING, SUSAN MYKE CONCEPTS. STONE-CARVED IONIC COLUMN, LCS, INC. PEDESTAL SIDE TABLE,CENTURY FURNITURE CO. FABRIC, MIRA-X.

CONTEMPORARY

Flair and verve with a healthy dash of nerve describe the contemporary look of the '80s. Yet another expression of a growing international approach to interior design, the bold color and starkly architectural look of furnishings make them stand out on their own as works of art. Elegance and comfort are combined to produce a sensation of striking modern style.►

"DELTA" BOOKSHELF AND BAR/DRESSER, A+B AMERICA. RED-AND-WHITE STRIPED SOFA, JOHN MASCHERONI FOR SWAIM ORIGINALS. "LIBRERIA VERTICA" STEEL BOOKSHELF *(RIGHT)*, VIVERE/SECCOSE. QUEEN ANNE CHAIR, ROBERT VENTURI FOR KNOLL INTERNATIONAL. MARBLE CIGARETTE TABLE, DAVID L. BLACK-AND-WHITE CERAMIC FLOOR TILES, AMARU TILE. LAMP DESIGNED BY PORSCHE, LUCI AT LEE'S STUDIO GALLERY. OVNI COUP SPUN ALUMINUM BOWL, CHRISTIAN DUC FOR SOINTU.

DECO

Polished and sophisticated, born of the internationalism that produced Art Nouveau, its parent, Deco's cool poise and precision feel very welcome today. Deco flowered in the 1920s and '30s, making its impact on everything from monumental architecture, such as Rockefeller Center in New York City, to the glamorous steel and brass torchères that illumined many homes. Today's tables, chairs, lamps, vases, picture frames and carpets are adapted to emphasize comfort and scale.

BLACK LACQUER MIRROR WITH SILVER TRIM AND OYSTER CRACKLE FINISHED MANTEL, BOTH, INTERIOR CRAFTS AT BAKER-KNAPP & TUBBS. LEATHER SOFA, CENTURY FURNITURE. CHAIR, JOHN MASCHERONI FOR SWAIM ORIGINALS. BLACK LACQUER TABLE *(LEFT)*, HERITAGE. MARBLE-TOPPED TABLE *(CENTER)*, DONGHIA. CARPET, CLASSIC GALLERY. LAMP, BLOOMINGDALE'S

JAPANESE

America's love affair with ancient Japanese traditions has a long and innovative history. The "old-new" ideas revolving around exquisite craftsmanship and superior materials are especially appealing because the multifunctional qualities of Japanese design fill the needs of small-space living in storage-starved rooms—a growing modern reality.■

Editor KATHLEEN MAHONEY

STANDING *SHOJI* SCREEN, MIYA SHOJI & INTERIORS. LOVE SEAT ON BLACK LACQUER BASE, THAYER COGGIN. ANTIQUE "KAMISHIMO" SAMURAI VEST, OMARTS. TANSU CHEST, DIANE LOVE. CHAIR IN SEMI-MATTE LACQUER AND UPHOLSTERED WITH BOLD AND STYLIZED GRAPHICS, ALLAN HAMILTON. RICE PAPER LAMP, NOGUCHI. RAKU VASE AND TEAPOT, LIMITED EDITIONS. "PENNSYLVANIA BARS" COTTON FLOOR COVERING, THOS. K. WOODARD. "CARP" CHEST, BLOOMINGDALE'S. SAKE SET, PLATES, SOINTU. HAND-PAINTED, GILDED BOXES, TANSUYA.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



INVESTMENT DECORATING











TOM YEE

Far left: *The secretary and Queen Anne side chair were adapted from English and American antiques belonging to the Stanley family. The glass panels in each cabinet door represent the original 13 colonies.* Left: *Small sofa pillows are covered in the large-scale chintz.* Above: *The table between chairs is also from Stanley.*

Family Antiques Inspire New Classics

Rich, dark mahogany reproductions of 18th-century furniture glow against coral-colored walls and a pale sisal rug

"My clients wanted a living room, not a drawing room," says interior designer Carole Douglass, who chose a sturdy sisal rug, simple, classically designed furniture and lots of chintz to create a gracious but distinctly relaxed atmosphere. "The first thing we did was to get the 'bones' of the room right," says Mrs. Douglass. The house had been built in 1929 as a gracious, unpretentious whitewashed brick Georgian, but seven years later the living room was made formal with black-and-white marble mantels and ornate French paneling on the walls. "This is the kind of room children and dogs run through all the time, and we wanted to get it back to its original unpretentious state," says Mrs. Douglass, who replaced the marble with simple wood mantels and installed Delft tiles around the fireplace openings, then chose furniture to suit the ambience. New wood pieces are reproductions of sturdy 18th-century antiques from the new Stoneleigh collection by the Stanley Furniture Co. and the upholstered pieces are equally classic. "Because it's a family house I used lots of chintz deliberately. When there are many patterns in a room, crayon marks don't show!" says Mrs. Douglass. "I usually use the 'anchoring chintz' in odd increments—that is, three, five or seven places. I count each pair of curtains as one piece, so there are seven pieces of the large-scale pattern *(above left)*. Then I spread around other patterns that blend. With so much coral and yellow I like to throw in an odd color like blue—here it's the Delft tiles and a blue painting."►

CHIPPENDALE LAMP TABLE, BED STEPS (USED HERE AS A TABLE BESIDE THE SOFA), SECRETARY, QUEEN ANNE SIDE CHAIRS—ALL, STANLEY'S STONELEIGH MAHOGANY COLLECTION. WALLPAPER, CURTAIN FABRIC, FABRIC ON LOVE SEAT AND SOFA, BRUNSCHWIG & FILS. SISAL RUGS, STARK CARPET. NEEDLEPOINT PILLOWS, TREVOR POTTS. PLANT STANDS, JOHN ROSSELLI. FLOWERS, ZÉZÉ.

New Classics

Being in this master bedroom, which opens to an upstairs porch, is like being in a tree house. All the leaves and branches do make the room a bit dark, however. "Of course, no one wants to cut down trees as beautiful as these," says Carole Douglass, "so we had to brighten the room in other ways—with an open trellis pattern for the walls and a light-colored rug." Mrs. Douglass exploited the garden-like atmosphere with flower-filled chintz and several pastel colors. This room has almost as many patterns as the living room, in much less space, but because the scale varies and each color relates to the large-scale floral, the room seems joyful rather than overwhelming *(right)*. The designer reveals another tip for managing many patterns: "All that bold pattern and exuberant color needed the calm and stabilizing influence of classic, 18th-century shapes—the Chippendale chair *(below)*, the rice bed, the butler's table and the small bedside chest."■

Editor JASON KONTOS

CHARLESTON RICE CARVED BED, CHIPPENDALE ARMCHAIR, BUTLER'S TRAY TABLE, CHAIRSIDE CHEST—ALL, STANLEY'S STONELEIGH MAHOGANY COLLECTION. WOOL CARPET, STARK CARPET. MON JARDIN FABRIC FOR CURTAINS, CHAIR AND OTTOMAN, BRUNSCHWIG & FILS

FOR MORE DETAILS, SEE PRODUCT INFORMATION



New versions of a Charleston rice bed,
a Chippendale chair and a Georgian chest
create an air of grace and elegance
in a flower-filled master bedroom



ARCHITECTURE ■ NEW DESIGN



BEST SMALL HOUSE '84





Here is the winner of HB's design competition: 1,500 square feet packed with luxuries and space

As building costs and interest rates rise, house sizes have shrunk. Challenging the image of today's stripped-down "affordable" small house, the American Wood Council and House Beautiful sponsored a competition to produce a luxurious small house with new amenities *and* traditional charm. Architect Lester Walker's winning design, shown in front *(above)* and rear views, was built in Reston, Va.►

Builder, Warren Katz, Felix Construction Corp. Landscaping, Seneca Falls Greenhouses and Nursery in cooperation with the Reston Land Corp. Windows, Marvin Windows. Steamer chaise on deck *(inset)*, Ann-Morris Antiques.

Indoors and outdoors merge through light-filled window wall and extended deck

Despite its compact design, HB's small house lives big—with space where needed—on a wooded half-acre in Reston. *(For more on Virginia's premier planned community, see page 106.)*

"There isn't a wasted inch," says architect Walker. "Even residual space is used: closets under eaves, for example, a powder room under the stairs" *(see floor plans below)*.

"We didn't try to fool the eye with small-scale furniture," says interior designer Carolyn Guttilla. "We used only a few pieces in each room and kept to a pale palette to lessen the mass." Upholstered furniture in the living room (and throughout) is from Vanguard.To define the conversation area, the designer chose a painted floorcloth by Peter Fasano. Cabinets and shelving in red oak by the front door *(below)* create an entertainment center handy to the living room.►





SPACE STRETCHERS

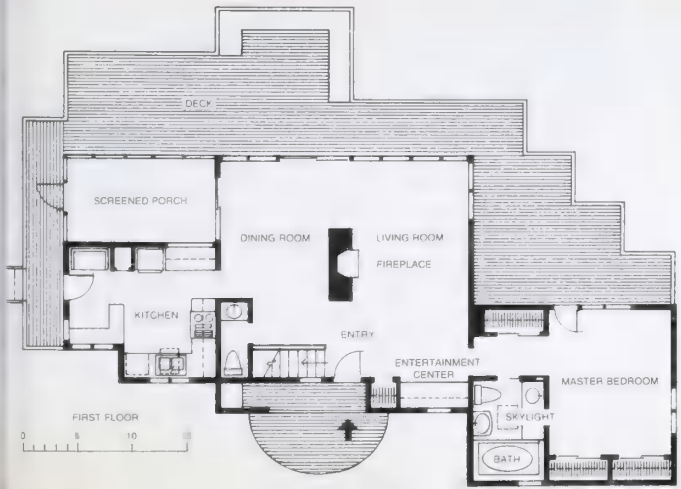
- **White walls and pale fabrics for airiness.**
- **Furniture is big-scale, but spare.**
- **Translucent shades offer privacy without cluttering windows.**
- **Windows extend indoor spaces.**

Bench, Habersham Plantation. Fabric on sectional, "Dyer," S. Harris. Pillow fabric, "Hot Line," Carleton V. Floor lamp, George Kovacs. "Soft Light" window shades, Del Mar. Pillow on bench, "Polyanthus," Cowtan & Tout. Mohair throw, Sweet Nellie. Stereo tuner/tape deck, Yamaha. Panasonic TV, antique trunk and square stool, Woodward & Lothrop.

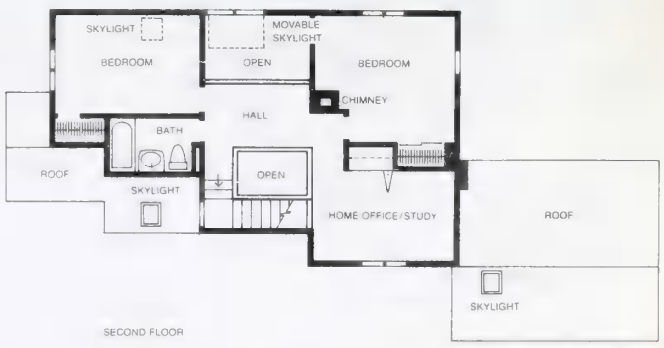
When viewing floor plans (opposite), *note that some alternatives to HB's approach are possible. The house has been plumbed so a wet bar can replace the entertainment center near the living room, and a small-family size washer/dryer can replace the Settle bench shown in the kitchen.*

BEST SMALL HOUSE '84





FOR DETAILS, AND HOW TO ORDER HOUSE PLANS, SEE SMALL-HOUSE SOURCES, PAGE 182. FOR TIPS ON HOW TO LIGHTEN WOOD, TURN TO PAGE 189.







Screened porch and wrap-around deck act as bonus spaces and expand visual dimensions of the tightly designed dining room

For the architect, this house represents two distinctly different personalities. From the front, it recalls the '40s; from the rear it *is* the '80s. "This is post-modernism in the very best sense," says Mr. Walker.

Inside and out, the house shows off the warmth and character of wood plus the many facets of compact design. The architect, the builder and the interior designer have conceived a spate of "tricks" to expand interior spaces and draw the eye outside.

Neither the screened porch *(top left)* nor the deck *(left)* are included in the house's 1,500 square footage. They are functional additions that draw the eye outward, beyond the walls and windows. The screened porch is an outdoor space with an indoor feeling—a haven in a summer storm or when the sun on the deck is too hot. The floor is painted the same French blue as the exterior trim.

The wraparound deck, extending from the kitchen door to the master bedroom, is widest outside the dining room—an area set up here for light refreshment.The benches and table are built-in. An outdoor grill is set into a generous food-preparation counter *(not shown)*, and an oversized umbrella in natural canvas shades the area and also adds a note of whimsy. Matching the umbrella are cushions covered in sailcoth that can be placed anywhere on the wood benches.

In the dining room *(opposite)* an oval cherry table is surrounded by Chippendale-style chairs with hand-painted canvas seats, and a painted Welsh dresser holds a mix of old majolica and new handmade pottery. Classic reproductions in each room are from Habersham Plantation.

"The table has been placed asymetrically," says Ms. Guttilla. "It is big; it could seat eight diners comfortably. And the chairs are big, too. No concession was made to relatively tight space." Here and throughout the house a subtle contrast is evident, as Ms. Guttilla sought to attain a balance: the charm of the old offset by the comfort and practicality of the new.

The presence of wood enriches the house. Southern pine rafters are painted white, but the exposed pine ceiling joists and oak hardwood floors have been lightened—by brushing on and wiping off white paint to "stain" the wood without obscuring its tone or grain. *(To achieve this look, see page 189.)*►

SMALL-HOUSE SPACE STRETCHERS

- **Generous deck extends living space and marries outdoors and indoors.**
- **Screened porch for casual dining could be closed in to accommodate a family's future needs.**
- **Reproduction furniture in classic styles gives traditional balance to contemporary space.**
- **Furniture is large, but used sparingly—selected because it is handsome and functional.**

Flowering plants, Seneca Falls Greenhouses and Nursery. Garden bench, twig planter, Marston Luce Antiques. Italian bistro chairs, marble café table, Victorian plant stand, umbrella plus drabware, wine goblets, napkins and flatware from the Ralph Lauren Home Furnishings Collection—all, Woodward & Lothrop. "Warwick" outdoor pillow fabric, Greeff Fabrics, Inc. Dining chair fabric, "Dice" by Peter Fasano for Alan Campbell Inc. Flower bowl, paper doily place mats, Wolfman, Gelb & Quail Co. Herb topiary, Devonshire. Majolica, Gordon Foster and John Rossell Antiques. "Confetti" plates, soup tureen, Gordon Foster. Covered dishes, John Rossell Antiques.


BEST
SMALL
HOUSE
'84

BEST SMALL HOUSE '84



Little dream of a kitchen does everything you need—and more

Iester Walker envisioned the kitchen as a separate, uncrowded work space. The layout is efficient—small but workable for two or three cooks—and every essential is within arm's reach. Also, there is easy access to the house's several dining areas: through a doorway to the dining room, through the pass-through window to the screened porch *(above, far right)* and through the back door *(above right)* to the spacious deck. A pine bench near the door is for plunking down packages or putting on boots.

White countertops are Corian, and the countertop extension *(right and opposite)* can be a serving bar or a place to pull up a stool for a sandwich. Butcher block surface beneath the pass-through window provides additional work space.

The room is crisply contemporary, with mostly recessed lighting and shiny lacquered surfaces. There is some open shelving—to make the setting even more functional—and a number of wall-hung cabinets with inset glass panels for a traditional touch.

Flooring in the kitchen and throughout this level is oak hardboard special-treated for easy maintenance and lightened to enhance the house's open feeling.►









SMALL-HOUSE SPACE STRETCHERS

- **Tight U-shaped design contains major appliances and kitchen work spaces in easy-access arrangement.**
- **Windows and cathedral ceiling expand and raise the space. The effect is compact, but never crowded.**
- **Counter extension creates a spot for quick meals when stools are drawn up.**
- **Open shelves and glass-door wood cabinets make most kitchen needs visible.**
- **Protected by coats of urethane, the hardwood floor is easy to care for, even easier to stand on.**

Range, oven, microwave, Jenn-Air. Dishwasher, disposer, compactor, hot-water dispenser, In-Sink-Erator. Countertop, Corian by Du Pont. Settle bench, Habersham Plantation. Telephone, Touch-a-matic 305 by AT&T. Herb trees, Devonshire. Antique blue-and-white transferware, The English Way. Ceramics on shelves, Wolfman, Gold & Good Co. Ceramic pitcher, John Rosselli Antiques. Hand-painted wood stools, Rank & Co. Cuisinart food processor, Calphalon Cookware pot, wood platters from the Ralph Lauren Home Furnishings Collection (in cupboard)—all, Woodward & Lothrop.

BEST SMALL HOUSE '84



With soaring vertical space, a beautiful arched window and canopied four-poster, the master bedroom becomes the most romantic room in the house

Master bedroom *(opposite)* occupies its own separate wing, complete with private deck and a bath big enough to have a luxurious whirlpool tub *(below right)*. The tall arched window enhances the vertical space created by the cathedral ceiling. The architect expanded space throughout the house either by raising the roof—incorporating so-called attic spaces into room design—or by connecting spaces—making one room flow into the next one.

"In the master bedroom, to point up the flexibility of what is essentially contemporary design, we chose furniture in a wide variety of styles," says Ms. Guttilla. "Antiques and classic reproductions blend beautifully. Then to add personality and pattern, we placed an area rug on top of the carpeting."

To turn the bed into a more romantic enclosure, the frame was draped with 10 full yards of white theatrical gauze that creates a canopy effect without the heaviness an actual canopy would create.

For privacy and to reduce morning sunlight, fold-back shutters frame the arched window and screen the windows and sliding glass doors leading to the deck. A ceiling fan provides enough air circulation to cool the room on all but the very hottest days.

The bedside table *(top right)* is also a desk. The folding screen beside it partially conceals a wall of built-in closets. Above it is a shelf that holds a collection of old wallpaper-covered hat boxes and baskets for more storage. To the left of the bed a window wall *(not shown)* leads to the deck, a somewhat narrower extension of the wraparound visible on page 98. Furnished with a steamer chaise, it's ideal for morning coffee and the newspaper.

Though its space is spartan, the master bedroom is rich in amenities; there is even a Chinoiserie tall chest *(not shown)* that is more than adequate for a couple to share. Designed as a series of defined areas—for sleeping, for dressing, for writing letters or paying bills, for stepping outdoors—the room is comfortable, private, romantic.►





SMALL-HOUSE SPACE STRETCHERS

- **Cathedral ceiling extends vertical space, expanding visual dimensions of the room.**
- **Palladian window adds drama, plus a generous infusion of light and traditional architectural detail.**
- **Closets and open storage are tucked into sloping space beneath the eaves.**

Bed, writing table, folding screen, Habersham Plantation. Romanian kilim tapestry area rug, Stark Carpet Co. Telephone on desk, Touch-a-matic 300 by AT&T. Delta ceiling fan, Casablanca Fan Co. Tortoise tea caddy, sewing box, Marston Luce Antiques. Hatbox, framed penmanship drawings, magnifying glass, Cherishables Antiques. Antique silver frames, bisque-white lamp, leather trunk, John Rosselli Antiques.Paper-covered boxes, desk blotter, The Mediterranean Shop. Antique oil painting, Hastening Antiques. Antique French pillow square and sham, Françoise Nunnalle. Bathroom tile, "Sterling" from American Olean. Plumbing fixtures, American Standard. Antique Hitchcock chair and mixing table, Sony clock, bed linens from the Ralph Lauren Home Furnishings Collection. Du Pont Antron Extra-Body Nylon carpeting (Karastan "New Star" in Sunset Blush)—all, Woodward & Lothrop



Surprising spaces under the gabled rooftops

Upstairs rooms are small but well thought out. The second bedroom *(left)* is given English cottage charm with "Shaker Stripe" wallcovering from Hinson & Co. Architectural elements have been enhanced by borders cut from a color-matched striped wallcovering, and the bed quilt was made from coordinating fabric.

The third bedroom *(opposite top)* has a cozy loftlike feeling that sets it apart. It is truly a youngster's dream room.

The home office/study *(opposite bottom)* is open to the upstairs hall and stairwell. Sunlight from the arched window makes the entire space glow. As shown, it is a pleasant, comfortable getaway place that could convert to a guest room if necessary. Instead of a closet, the room has a computer center hidden behind hinged folding doors that, when opened, reveal walls that match the red plastic-laminate desk top.

"Best Small House '84" is the first in a series HB plans to produce and build—to show that a small house really can be luxurious *and* spacious as well as beautiful. Builder Warren Katz estimates that—depending on geography, the quality of materials used and the cost of labor—this house can be built for $150,000 to $200,000, exclusive of land.■

SMALL-HOUSE SPACE STRETCHERS

- **Even the smallest rooms expand when dramatic windows, raised ceiling and pale colors open up the space.**
- **Tucking a bed under the slope of a roof creates a cozy, uncrowded effect.**
- **A home office—with enough room for a computer and all its accompaniments—can be carved out of unneeded closet space. Hinged doors that create a wall when closed fold back and disappear entirely when opened.**
- **Carpeting creates a generous counterpoint to exposed wood—a soft touch with its own subtle warmth.**

Armchair and sofa bed, Vanguard Furniture Co. Upholstery fabrics, Alan Campbell Inc. Needlepoint rug, Stark Carpet Co. Botanical prints, John Rosselli Antiques. Butler's tray accessories, paisley shawl, Marston Luce Antiques. Quilt made of Hinson & Co. fabrics, Karen Berkeley. Plastic laminate desk top, Wilsonart. Swing-arm lamps, George Kovacs. Windsor chair, Hastening Antiques. Painted trunk, fishing creel, wire bench, covered baskets, 19th-century architectural model, Cherishables Antiques. Computer, IBM PCjr. Phone answering machine, Telehelper 2700 by AT&T. Manchester coffee table, queen-size bed, corner table, butler's tray tea table, sleigh bed, Habersham Plantation. Du Pont Antron Extra-Body Nylon carpeting (Karastan "New Star" in Mountain Taupe), glass berber, "Horseman Plaid" rug, baskets, brass floor lamp, cable-knot throw, bed linens from Ralph Lauren Home Furnishings Collection, at Woodward & Lothrop







FOR DETAILS AND TO ORDER HOUSE PLANS, SEE SMALL HOUSE SOURCES, PAGE 182. FOR TIPS ON HOW TO LIGHTEN WOOD, TURN TO PAGE 180.

THE MANY



SIDES OF LIFE IN A PLANNED COMMUNITY



Apartment tower near town center, Lake Ann.

The town of Reston, Va., which celebrates its 20th anniversary this year, shows off "the wisdom of a housing strategy that accommodates changes in the way people wish to live"

By WILLIAM HOUSEMAN

Once every four or five years, Philip and Lynn Lilienthal make a heroic effort to free themselves from a peculiar kind of bondage. They are residents of a planned community, and to an appreciably greater extent than the rest of us, such people are creatures shaped by their environment.

So it is that the Lilienthals, who live in the "new town" of Reston, Va., can no more avoid collecting civic affiliations than a ship can avoid barnacles. Periodically, to liberate themselves from a dense social web of their own

spinning, they quit everything they're doing and start over.

"You just have to program yourself out of meetings," says Lynn Lilienthal, who is a codirector of a child care center in this community whose population growth from zero to 42,000 has made child care a major local industry.

As for Lynn's husband, Philip, whose office is a six-minute walk from home, the velocity of the civic whirl in Reston tends to play tricks on time itself. "This is a place for pedestrians," he says. "The walk from my house to the office can take an hour, as I'm bumping into people I know all the time."

The Lilienthals' community is one of two new post-World War II towns that are invariably cited by planning and design professionals as the country's most successful examples of how to build a small whole city from scratch. The other is Columbia, Md., a little over 30 miles from Reston as the crow flies. Columbia was started in 1967; Reston celebrates its 20th anniversary this year. Both cities were conceived by high-minded private developers: Reston by Robert E. Simon, Columbia by James Rouse.

These two are by no means the nation's only recent planned communities. There are countless others, and they come in a variety of forms and colorations. But for the sake of precision, they need to be recognized as *more or less* planned communities. Contrary to brochure claims, one often finds little planning and less community in a given development.

A planned community, in the fullest meaning of both words, suggests a very special kind of place—one where you may buy a house, rent an apartment, get a job, start a business, join a club, go to church, see a play, hear a concert, and, as a developer once specified, "buy a hot pastrami on rye at three in the morning." For these, and a raft of other civilizing goods and services, you must either live in an established community or a comprehensively planned new town. This is not to say, however, that the experience of living in a new town is the same as living in a long-settled place. The differences can be very dramatic.



Reston's lively hub includes restaurants and other community services—plus places to sit and relax.



On the shore of Reston's man-made lakes are town houses *(above)* as well as one-family homes *(opposite left).*

A young family of four—Charlie and Gay Spaht and their two preschool sons, Holden and Charlie B.—moved to Reston from Baltimore some 18 months ago. Charlie Senior works for the U.S. Justice Department in Washington and commutes via a local van pool; the ride takes 25 minutes. Gay Spaht manages the family's daily affairs. Her base of operations is a brand-new two-story house with an attached garage, an old-fashioned front porch and, here and there, a modified Victorian detail. "How nice," she says, "to live in a new *old* house. This is probably the easiest place to meet people we've ever lived. If you want to meet people, you can't *not* meet them." Drawing a quick breath, Gay summarized: "There's a market here for everyone."

Virtually everything the human mind and muscle might fasten on does seem marketable in Reston. A community center was built at a cost of $2.9 million five years ago. It contains a 25-meter indoor pool, a 266-seat theater, a banquet hall, photo labs, six meeting rooms, four community halls and an artists' studio. On a given afternoon,

(Continued on page 172)

SEITZ FAMILY PORTRAIT

Families are pursuing new American dreams, developing distinctive styles and relying on teamwork to carve unique lives. This new series explores the way we live today with home as the core.



The turn-of-the-century farmhouse sits on a knoll in New Preston, Conn., its neat frame shaded by old Yankee trees. This western segment of the state, a mere dot on the map, seems vast, for the view stretches across fields to the Berkshire foothills. Next to the house stands a weathered barn, a relic from the days when the land was farmed for all its worth.

When Joanna and Bill Seitz set eyes on the spread six years ago, house and barn were derelict but affordable—and, oh, the land! The unmarried pair pooled financial resources to invest $58,000 as equal partners. The barn suited his occupational needs as a photographic studio. The house, however, "was so run-down we needed a bulldozer to get the garbage out," says Bill. "We've basically redone every room, bit by bit as we can afford it, bartering photography for carpenter services." The couple's involvement with domestic affairs had a romantic edge. One year after signing the deed as business partners, they married at their home. With the birth of daughter Amanda two years ago, their future course as a family was secured.►



The renovated farmhouse and original barn.



Mother and daughter attachment (left); *quiet times with dog, Raffles* (opposite); *aerial view of the Seitz spread in Connecticut* (below).



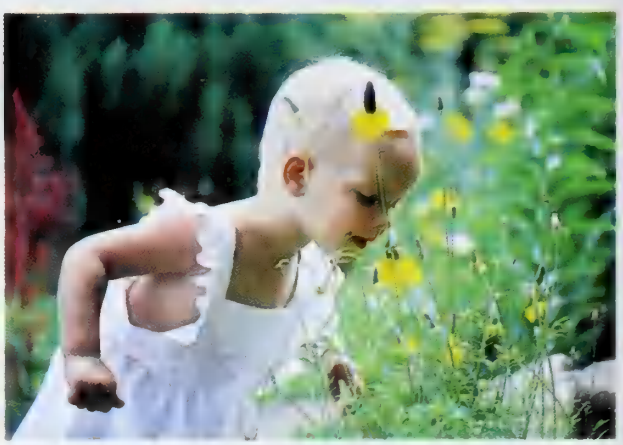
WILLIAM SEITZ

Granted lake rights by a neighbor, they paddle away.



FAMILY PORTRAIT

In our free time, we work on the house. And when Amanda is sleeping, we do some painting or another noiseless project."



The Seitz team embarked on an expansion that would coalesce with the old house. Bartering services with a designer friend, they planned an addition in the saltbox style to which they were partial. The result is a merging of structures whose personalities gently intertwine. Like Joanna and Bill, the house is more than the sum of its two distinct parts.

He's 32, towering and bearded with eyes the color of the Caribbean. She's 36, petite and brunette, a woman you warm to instantly. Physically they are opposites, but to know them is to appreciate a melding of kindred souls who have found "an alternative way of life." While they are both in commercial fields, money is not their motivation. Nor is the desire to keep up. "We've been careful not to overextend ourselves," says Joanna. "We didn't want to get in that trap a lot of couples do by trying to compete." She attributes their sanguine attitude, in part, to coming from "reasonably comfortable backgrounds where money was not a driving factor."

Their backgrounds are, in fact, worlds apart. As far apart as White Plains, N.Y.—where, coincidentally, both were born—and India, where Bill grew up. As the son of an oil company executive, Bill became a world traveler when he was six months old and the family moved to the Philippines, then to Bombay. "I never saw TV or snow until I was 11," says Bill, claiming that until last year, "I didn't know what an ice cream soda was!"

Bill's infatuation with the camera grew the more he traveled, particularly on family cultural pursuits. "We went to Salzburg for the Mozart Festival and to Oberammergau for the 1960 passion play. My father always took pictures. I became interested in his gear—tripods and things." During his years in prep school Bill decided on photography as a career, enrolling in the Rochester Institute of Technology.

Though Joanna's upbringing was restricted to the eastern United States, it was equally independent. "My parents never imposed their philosophies, other than sensible ones. They gave me a lot of breathing space," she says, reflecting on the kind of parent she aims to be. After college in New York, Joanna joined a Connecticut advertising agency. "Part of my job was reviewing artists' portfolios. When Bill came in to show his photography, it was just the sensitive type a client wanted." That landed them both a travel assignment—the first of many creative collaborations that all relate now to establishing roots.►





Time out in the new living room (above) *and perennial garden* (left), *where Amanda's parents were wed. A tag sale find, the quilt* (right) *serves a picnic of pasta salad, Mulligatawny soup, an Indian favorite of Bill's mother, and wine from Hopkins, their local vineyard.*

FAMILY PORTRAIT

The master bedroom (above), *boasts a Carol Anthony painting and a pencil post bed handmade by Rodger Reid, whose carpentry was bartered for Seitz photography.*







Bill Seitz (above) *strikes a familiar pose. The pine cupboard* (left), *a gift from client, Hitchcock Chair Co., whose resident artists hand-painted the pastoral scene, depicts Bill in folk style* (far left).

FOR MORE DETAILS, SEE RECOAT INFORMATION



Being practical, we hunt auctions and tag sales for primitive pieces we like to collect"

True to their pattern, responsibility is shared. He delivers morning coffee to the four-poster where Amanda and Joanna have an early morning read. Four days a week, Joanna delivers her daughter to a neighbor who provides in-house care. Bill picks Amanda up at 3 P.M. and they usually go for a romp in the meadow, relax on their newly completed deck or hike up to neighbor Ralph Quist's pond, otherwise known as Lemonade Lake. Meanwhile, Joanna is tending shop, an 1867 firehouse in nearby New Milford that she and her partner, Gaye Parise, converted into a thriving fashion and home accessories emporium.

The two discovered each other five years ago at a nuclear freeze meeting. Apart from a common interest in social issues, they found they had similar backgrounds in fashion buying and marketing. Determined that the vacant Water Witch Firehouse would become their Church Street Trading Company, the pair borrowed funds, engaged willing friends and launched an ambitious renovation. Then the partners outfitted their shop in typically unique fashion with clothes and accessories that are contemporary in an unconventional way. Frequented by townspeople, the place has also become a center for news exchange. The pair recently opened a home fashions area—yet another tribute to creative teamwork.

As for the Seitz family, their minds are open to more adventure in the future. They plan to make an excursion to India when Amanda is a bit older. Another collaboration, in the form of a mail-order catalog related to their trade, is also on the Seitz agenda of mutual interests. ■

—CAROL COOPER GAREY
Associate JODY T. KENNEDY



A New Milford landmark, the 1867 firehouse (above) *is now the Church Street Trading Co., named for its location.*

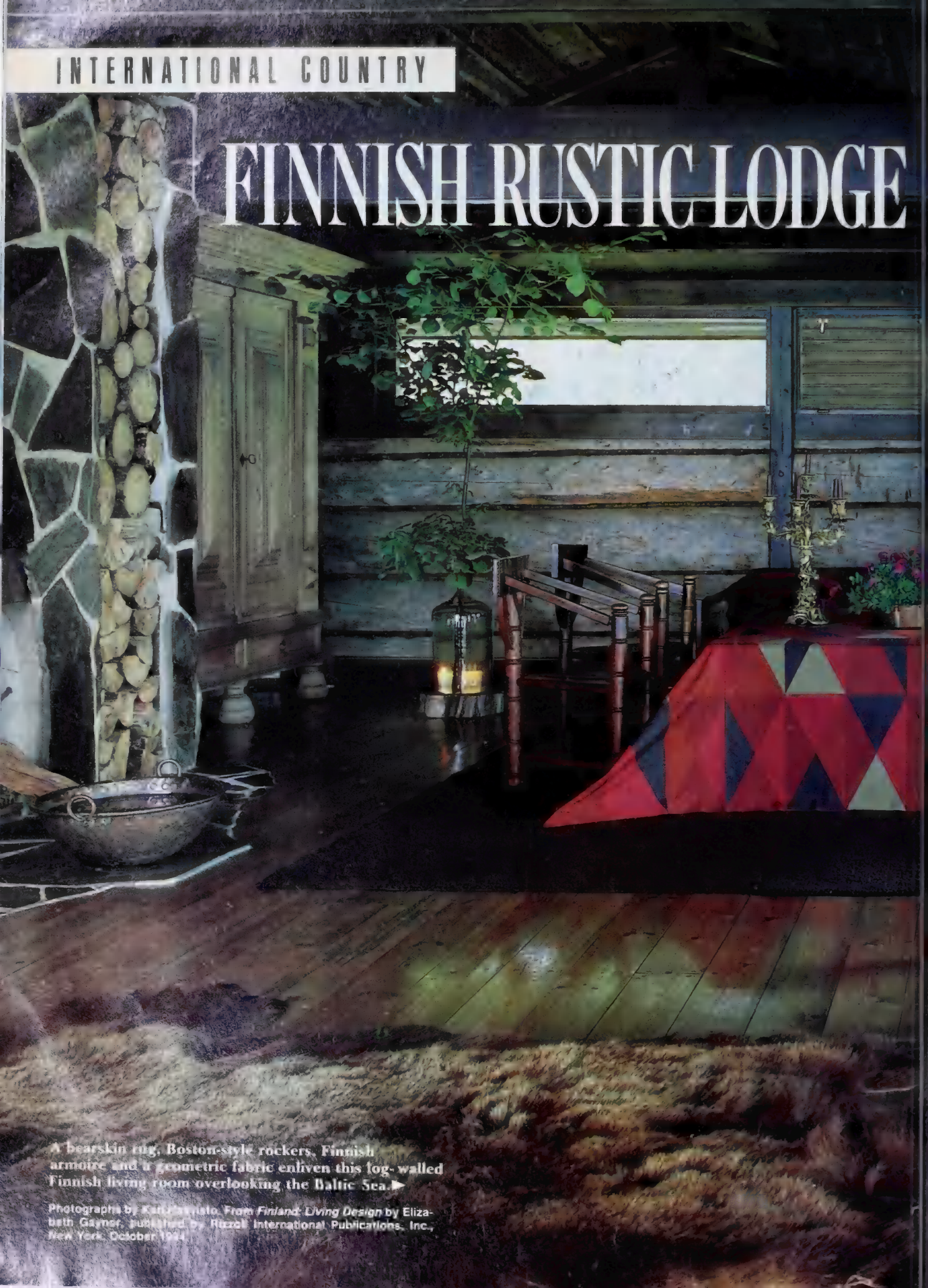


The home furnishings floor (above) *resides upstairs from the fashion area, an enterprise that has become a cultural hub.*



Partners Gaye Parise (far left) *and Joanna Seitz change their store environment with the seasons to inspire personal creativity at home.*

FINNISH RUSTIC LODGE



A bearskin rug, Boston-style rockers, Finnish armoire and a geometric fabric enliven this log-walled Finnish living room overlooking the Baltic Sea.▶

Photographs by Kari Haavisto. From *Finland: Living Design* by Elizabeth Gaynor, published by Rizzoli International Publications, Inc., New York, October 1994.

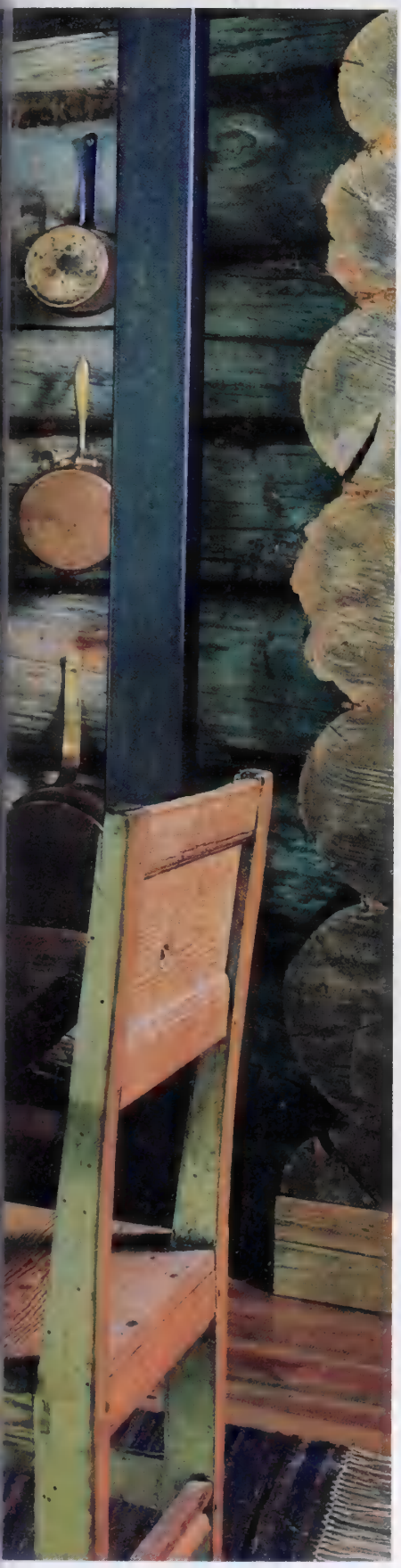


Traditions from the nomadic north and Karelia, the Russian east, meet in a new log lodge

FINNISH RUSTIC LODGE



Logs come from trees that grow slowly in the cold Lapland climate, and are denser and harder than trees farther south. The wood turns a beautiful gray. Dining room table and chairs are the oldest pieces of furniture in the house. The table dates from the 1700s, the chairs are Finnish Renaissance. The early 19th-century painted cabinet is Finnish, as are the bronze candelabra and copper pots hanging on the wall. The brass samovar came from Russia.





The leather desk chair in the study once belonged to Field Marshall Mannerheim, a highly respected commander in the Finnish army. Desk lamp is Art Nouveau.

Log ends, left exposed where walls meet, call attention to the primitive building traditions that inspired this house

Finland has always been a crossroads of cultures, which the houses there often reflect. This log lodge, recently built on the southern coast, combines two rustic traditions. Although the owners took the building style from the ancient log houses of Lapland, they wanted the interiors to reflect their own ancestral roots from Karelia, an eastern province once Finnish but now part of the Soviet Union. In fact, the dark, romantic rooms furnished with heavy, rustic pieces and glowing with candlelight recall a Russian hunting lodge. The furniture, a splendid mixture of old and new, (some pieces inherited from Karelian parents), was carefully chosen because it can hold its own against the weight of log walls and stone fireplaces. In the living room *(see preceding pages)*, an armoire of stripped pine mixes companionably with new sofas and a Marimekko tablecloth. Rocking chairs show the influence of Boston rockers that were popular here in the 18th century.The gray stone of the fireplace harmonizes with the color of the logs.

The structure of the house is also a mixture of old and new. Built in the traditional manner with open rafters and a peaked roofline, the building has modern steel supports that allow for the large expanses of glass overlooking sea and forest. Sheathing the steel structure are logs brought down from Lapland.►

INTERNATIONAL COUNTRY



FINNISH RUSTIC HOUSE

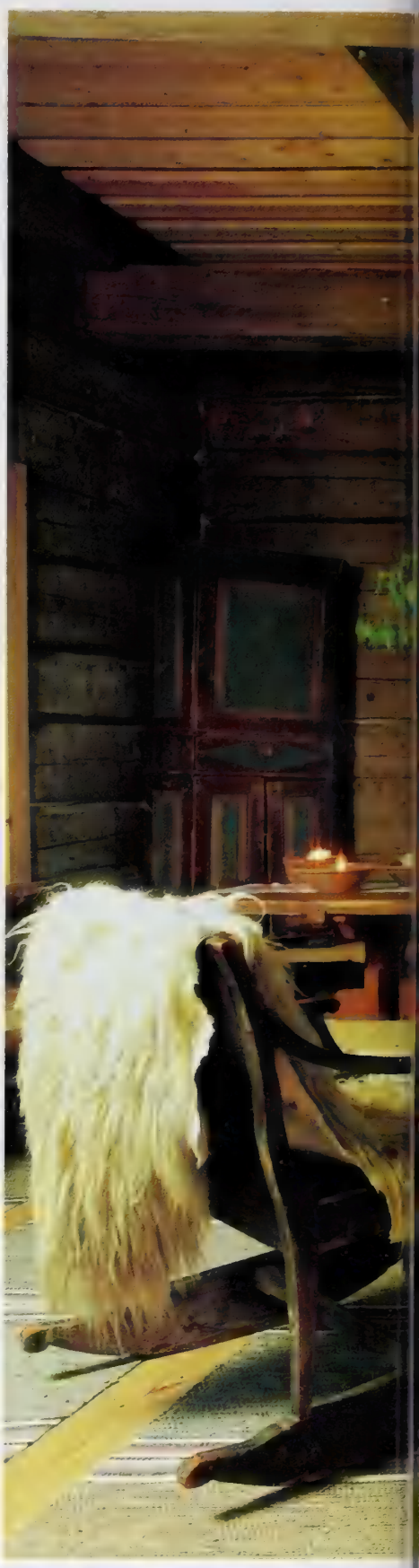
Another house typical of Karelia, this 300-year-old dwelling began as one room and was enlarged later. Its unpainted interiors and handwoven fabrics also typify that eastern province.



This room was added several years after the original house *(see following pages)* was built. The antique folding bed has Marimekko sheets. The window *(inset, top)* is in the hall between the rooms. ►



On the wall closest to the stove are kitchen utensils: wooden cutting boards, a butter box, square molds with carved geometric surfaces to decorate cured cheeses.



This *tupa*—a one-room house—has been restored to look much as it did in 1609, before it was enlarged

In 1945 this typical Karelian log house stood perilously near the newly created border between Finland and Russia. The two countries had fought over the province several times in past centuries, and when most of it was ceded to the Soviet Union after World War II, Armi Ratia decided to rescue the house where her grandfather had lived. Mrs. Ratia, the founder of Marimekko, had the house dismantled and rebuilt in the south of Finland. After completing the restoration, she proceeded to furnish the house with some original family pieces, other antiques that represented the region and handwoven textiles.

Although many of the interior details are faithful to Karelian traditions—dark wood rooms softened with the muted colors of curtains and rag runners—the building itself is a *tupa*, the one-room house characteristic of all Finland. The hall, with stairs leading to a small loft *(above)*, was built later to connect the main room with an additional sitting-sleeping room *(see preceding pages)*.

As this careful restoration shows, the original *tupa* had everything necessary for daily living: a loom for making the eastern-style wide-banded weavings typical of Karelia; a long pine table; and benches built around the perimeter of the room that could be used for sleeping. Tucked up high on the flat top of the stove are the straw mattress and bedding that made up the main sleeping area.■

FINNISH RUSTIC HOUSE



Years ago the hearth was truly the heart of the tupa. *Short benches encircle the stone structure that is part stove, part fireplace, and the loom was placed close enough to keep the weaver warm. Typically, the log houses of Karelia were not painted or stained outside or in, and textiles were the chief source of color. The rag runners and curtains now in the rooms were woven recently, but on this loom, which was in the original house.*



JENNIFER BAUMANN





Making Believe

When simple country relics fall under the spell of a fool-the-eye artist, they take on new roles in and around the house

Typical discoveries in country antiques shops and flea markets often include objects of pleasing proportions but disreputable condition. To rescue or not is a challenge that can bring out the artist in many of us. Such is the case with Morgan and Stephanie Rank, owners of Rank & Co., an antiques shop in East Hampton, N.Y. Applying fresh paint and trompe l'oeil imagery, they transformed these "old but far from precious antiques" into character-filled pieces that can stand up to children, dogs and everyday wear. "Sometimes we even paint fake chips," says Mrs. Rank.

Part of the lure of reclaiming these antiques is inventing new disguises for them. "We bring a chair home, live with it for a while and then brainstorm about its character," says Mrs. Rank. When this happens, a set of bucket benches *(above left)* may be reincarnated as gardeners' seats. Or a washstand may enter its second life as a dainty desk, complete with a painted blotter and letter rack *(above right)*. A washstand with a slightly different character, however, may end up with a silver tray and trompe l'oeil Martini glasses. Or it may acquire a map of Maine on its top and a painted window with an ocean view on its splashboard. "We never do the same thing twice," says Mrs. Rank.►

Found in a New England barn, these four glass-paned panels (opposite) *once stood on either side of a Colonial front door. Converted into a screen, they now boast a real mailbox and a trompe l'oeil note. On these gardeners' benches* (top left) *only one trowel is real. The other tools, seed packets and herbs are trompe l'oeil, as are the blotter, inkwell, pen and letter rack on the desk* (top right).

Making Believe

Take a seat in Morgan and Stephanie Rank's kitchen and you'll get a lesson in the art of blueberry muffin making, an activity that's frequently in progress there, both in real life and trompe l'oeil. As their country Windsor chairs show, the baking begins with a recipe card and egg beater *(right)*, then calls for two brown eggs, butter and a muffin tin *(bottom left)*, and finishes with a delectable muffin cooling on a towel *(bottom right)*. In a painting this tempting, it's no wonder someone's already taken a bite from the muffin!

Actually an unmatched set, these blueberry milk-painted chairs fool the eye in more ways than one. Unless you look closely, you'd never notice that chairs number 1 and 6 are actually different from chair number 3.

With clever painting, you can turn your own collection of assorted furnishings into a suite complete with themes suited to your pastimes (the Ranks are contemplating a strawberry-jam-making series next). "We're very careful not to cover over any original or period paint that would affect the value of an antique," says Mrs. Rank. "In fact, we rarely even strip a piece." For a base, they like to use milk or latex paint sometimes topped with a wash to create an extra-mellow tone. The trompe l'oeil, frequently executed by Mr. Rank, who is a designer, can be done in acrylics or oils. When dry, it's coated with polyurethane for protection. Dubbed "High Country," the Ranks' collection of one-of-a-kind trompe l'oeil pieces is available at their shop.■

Editor JODY THOMPSON-KENNEDY

FOR MORE DETAILS, SEE PRODUCT INFORMATION

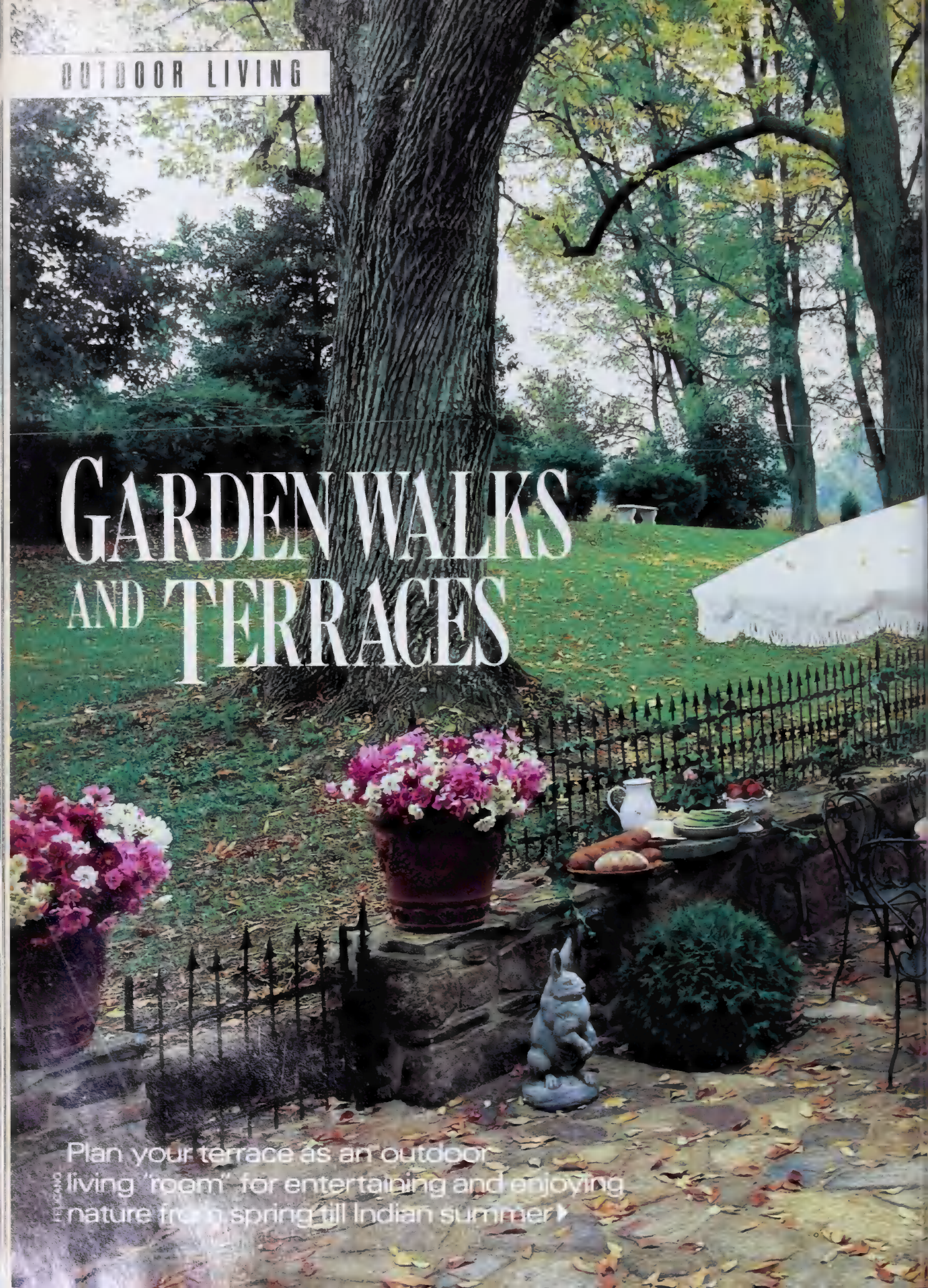


These country chairs, part of a series of six, offer trompe l'oeil glimpses of blueberry muffin making. Chair number 1 (above) *displays a recipe card and egg beater. Chair number 3* (below left) *holds ingredients—two brown eggs (one is in the painted muffin tin) and butter. The sixth chair* (below right) *shows a cooling muffin—already minus a bite! In keeping with this theme, the blue splay-legged table* (opposite) *has a trompe l'oeil butter plate (left corner).*









GARDEN WALKS AND TERRACES

Plan your terrace as an outdoor living "room" for entertaining and enjoying nature from spring till Indian summer





FELICIANO

"This sun-loving terrace changed the focal point of the house. Now we live outside every possible second."

Since this 1740 Bucks County farmhouse *(above and previous pages)* was originally built by the Quakers, who didn't believe in dining rooms, it never had a formal room for entertaining. That's one reason its current owner was inspired to extend his dining area outside with a 20-by-65-foot terrace "room." "I also wanted to totally reorient the focus of the house," he continues. "The south side is blessed with sunshine, 150-year-old trees and a wonderful view of the river. But we never had a reason to venture out there." Not that the back of the house was any stranger to activity. It had long served as a parking area, first for milk carts and later for trucks, during the house's many years as a dairy. In transforming the utilitarian yard, the owner searched until he found rock that matched the original stone of the house. Then he added a new stone wall and topped it with an antique fence. The vintage wrought iron chairs, similar to those at the Tuileries in Paris, are from Hobensack & Keller. Marble-topped table, Howard Kaplan's French Country Store; all china and fabric, Pierre Deux. ■

Editor BEVERLY McGUIRE

Here's how to find the right stone and pave your way to a romantic terrace

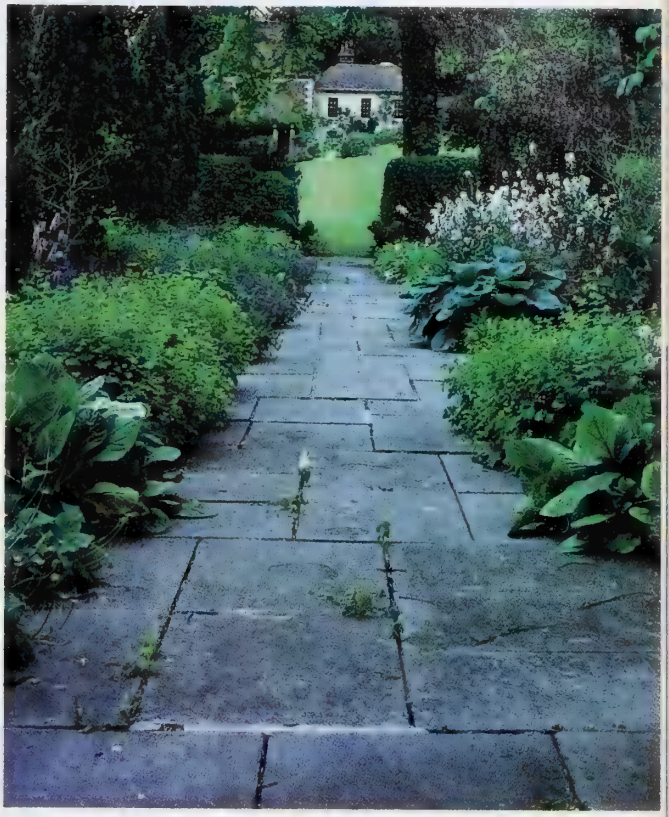
Romancing the stone: The color, texture and shape of the stones you choose for your terrace will help mold the image of your outdoor "room." Among your choices *(opposite)*: precast concrete slabs *(top left)*, smooth flagstone *(top right)*, quarry stone *(bottom left)* and sawn sandstone *(bottom right)*. Other options include bricks, cobblestones and small granite blocks, that can be laid in intricate mosaics or mixed together for textural effects.

Laying a firm foundation: For a super terrace that you "could drive a truck on," here's stonemason Gordon Vanstone's plan for the one *left* and *previous pages:* Dig down 13 inches and add 4 inches of gravel and then add 4 inches of reinforced concrete; let it dry and then set the quarry stones with mortar. If you're not planning to drive a truck on your terrace, you can set either precast concrete slabs or fieldstone with mortar on a foundation of sand. "Make sure the earth below it is hard packed," says Mr. Vanstone. He also recommends a border of sunken railroad ties so sand won't drain away.

Planting between the cracks: If you want to "carpet" your terrace with herbs and flowers set between paving stones, you won't need a foundation: packed earth is sufficient. Here, suggestions from HB garden editor Ken Druse for species that don't mind being walked on: baby tears, chamomile, creeping mint, mazus, pussy-toes, snow-in-summer, speedwell, thyme, turfing daisy and woody yarrow.

Opposite, top left, Pamela Harper; opposite, below right, copyright 1980 Michael McKinley. Other photos from *The Garden Book* by John Brookes. Reprinted by permission of Crown Publishers, Inc. Copyright © 1984 by Dorling Kindersley, Limited, London. Text copyright © 1984 by John Brookes.









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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q My clock is labeled "Chauncey Ives, Bristol, Conn." It is in good working condition, but a little of the painting on the glass has flaked off. When was it made?
—Mrs. G.G., Milo, Ore.



A. Chauncey Ives was a clockmaker in Bristol, Conn., from 1811 to 1838. At first he worked alone. After 1830 he worked with Lawson Ives. You own a pillar and scroll shelf clock. It was a style made popular after 1816 when the invention of the weight-driven brass movement made it possible. Most clocks with reverse-painted glass designs on the case have some damage because the paint often flakes and peels. Your clock is worth about $700.

Q Can you tell me anything about my settee? The wood is dark and heavy and might be mahogany. The seat is caned. It measures more than 7 feet in length.
—J.N., Springfield, Va.



A. Your Sheraton-style settee dates from the early 19th century. The frame style was popular in England and the United States, but the caned seat is unusual. It may have been made in China for export. There are pictures of settees similar to yours being made in Chinese shops during the 1830s. There must have been a thin, long pad on the seat and two round pillows at the ends resting on the sides of the arms. Your sofa is in an out-of-the-ordinary style. It would bring $3,000 or more in a shop.

Q This platter has been in our family for years. The border pictures rabbits in blue and white. A similar rabbit is on the back in a blurry blue mark with some words. The platter is full of tiny cracks; I wonder if it can be used?
—S.V., Clayton, Tex.



A. Your platter is a piece of Dedham Pottery. The rabbit design was the most popular, and reproductions are being sold today. The pottery started as the Chelsea Keramic Art Works, but when it moved to Dedham, Mass., in 1896 they became Dedham Pottery. Many types of tablewares were made, usually in blue and white. Some vases and other pieces were made in other colors. The factory closed in 1943. Your platter is worth about $500. The crackle was part of the production method of the factory. Coloring was rubbed into the crackled glaze to make it even more obvious. It can be used, but any so-called crazed porcelain may absorb some stains through the cracks. It would be best if you never put the platter in the dishwasher.

Q My 10-inch vase is made of heavy tan pottery. It is marked on the bottom with the words "Martin Bros., London, Southhall." What is it worth?
—M.L., Abington, Mass.



A. The Martin Brothers were four eccentric potters working in Southhall and London from 1873 to 1914. They made pottery with stylized leaves and flowers as part of the designs but are best known for the strange bird figures and vases. Martinware has become very popular with collectors during the past 10 years. Your vase is worth about $350. Martinware birds sell for thousands of dollars each.■



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WHERE TO FIND IT

LIKE ARTISANS OF THE PAST, THESE RESTORERS ARE KNOWLEDGEABLE ABOUT FURNITURE CONSTRUCTION

By SYLVIA SUNDERLIN

Intimate knowledge of antique furniture construction and the materials used is as important to a furniture craftsman as his innate skill, patience and practice. Unless he steeps himself in the past and follows step by step the course of the original cabinetmaker, he may miss being a superior artisan. He has to know how an 18th-century chair was put together; how to apply veneer to an Empire chest. He must be trained to distinguish old wood from new and to recognize any bad repairs or shortcuts previously made.

David Adamusko, 5425 N. 23rd St., Arlington, VA 22205; (703) 534-6728—Mr. Adamusko repairs American and English antique furniture, Oriental woodwork and other furniture of heirloom quality, using original materials.

Bauer Antiques, 1878 Union St., San Francisco, CA 94123; (415) 921-7656—Furniture restoration in this family business includes general repairs to Oriental furniture and other antiques such as European or American furniture requiring structural repairs and replacement of inlay or parts.

Cooperstown Conservation Shop, PO Box 882, Cooperstown, NY 13326; (607) 293-7310—Jim Checkush and Judith Massineo are conservators with wide experience. They work on 18th-century American furniture, but restore many other kinds of pieces and finishes, such as painted, polychrome and gold leaf. Telephone inquiries are welcome.

William Dykes, 3210 Armstrong Ave., Dallas, TX 75205; (214) 760-8717—Americana furniture restoration is the specialty of this business. Craftsmen skilled in structural repairs also replace carving and moldings on all kinds of English and European furniture. Furniture conservation is emphasized.



This 19th-c. Louis Philippe *semainier* with parquetry inlay was restored by replacing veneer and regluing its various parts.

PHOTO COURTESY OF BRIAN STALLINGS

Elaine Harrison, 7 Park Ave., New York, NY 10016; (212) 889-6247—Ms. Harrison specializes in restoration of Federal clocks and mirrors requiring general repairs or replacement of reverse painting, gold leaf and eglomise. She also restores painting and stenciling to Hitchcock chairs and painted and grained furniture. On-site travel within New York metropolitan area.

John H. Hill, PO Box 355, Unionville, PA 19375; (215) 347-2097—Mr. Hill restores antique gilding and gesso as well as painted and decorated surfaces. Although his work is principally for museums, Mr. Hill is glad to discuss restoration of any worthy antique.

Stanley Jameson, 145 Rte. 303, West Nyack, NY 10994; (914) 358-7466—General repairs to English and American 18th-century antique furniture, and on mirrors requiring reverse painting and eglomise restoration.

Joseph Kilbridge, Main Street, Groton, MA 01450; (617) 448-3330 and 861-0394—This antiques shop has a restoration service for fine American and English furniture. General repairs include joint and structural repairs; replacement of missing parts, veneers or inlays. French polishing.

Peter Eric Larson, Box 835, Bowling Green, VA 22427; (804) 633-5781—Larson's shop is housed in a dependency of The Old Mansion, one of Virginia's oldest houses. He does general repairs, restoration of missing parts, regeneration of painted and other decorated surfaces and replacement of veneer. Service to capital-area clients.

Len's Country Barn Antiques, Inc., 9929 Rhode Island Ave., College Park, MD 20740; (301) 441-2545—Mr. Ferber specializes in restoring Victorian furniture: frame repairs including veneer replacement, coir fiber and genuine horsehair stuffing, redesign of tufting patterns and reupholstering with appropriate fabrics. Shop craftsmen also repair wicker and rattan furniture, including rush and cane replacements.

Robert C. McCarthy II, 2008 Shadowood Court, Columbia, SC 29210; (803) 781-5674—Mr. McCarthy restores all kinds of antique furniture, using original cabinetmaker's tools with which he duplicates moldings and other features. He also has a large store of authentic and rare woods for replacing and filling in, as well as veneers and ivory for missing inlay. All inquiries welcome.

Brian Stallings, 11007 Bucknell Dr., Wheaton, MD 20902; (301) 933-4275—Mr. Stallings specializes in general conservation including restoration of unusual and rare wood treatments such as marquetry, mother-of-pearl inlay and veneers. He replaces missing legs, moldings, carving and reupholsters chairs and sofas. Refinishing includes hand polishing.■

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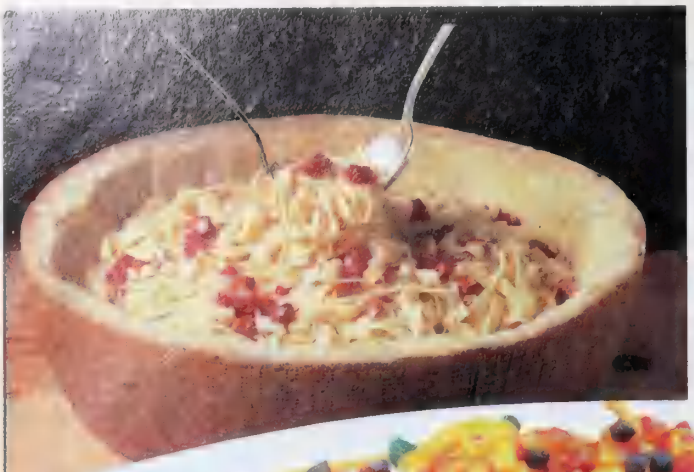
Quadrucci in brodo **is a picturesque composition of squared pasta, layered with whole parsley and floated in broth.**



The food of Italy is certainly among the most visually striking in the world. While this traditional cuisine, or *cucina*, was born in the many diverse regions, it loses none of its beauty or goodness in translation. Under the supervision of maestro Giuliano Bugialli, these classics, shown here and on the following pages, were reproduced for American kitchens with their authenticity intact. We begin with an import from Puglia: whole fresh parsley leaves imbedded in square-shaped pasta (*quadrucci*). The pasta is eaten most commonly in turkey broth or with melted butter and tender sage leaves.►

Photographs © John Dominis Text © Giuliano Bugialli from *Giuliano Bugialli's Foods of Italy* published by Stewart, Tabori & Chang Publishers 1984

The classic cucina of Italy is one of the nation's richest heritages, combining tastes and textures with elegance









Vegetables, even more than pasta, are the cornerstone of Italian cooking. So says master chef Giuliano Bugialli, from whose marvelous new cookbook these recipes are taken. Vegetables appear as appetizers, in soups and mixed with pasta; as elaborate main dishes and *piatti di mezzo*, or in-between courses; as accompaniments to meat, poultry and fish. In Italian cooking, vegetables are served on their own separate plate. In summer many Italians live almost entirely on fresh vegetables prepared in a variety of ways that preserve the flavor and also retain the shape and texture. As for the traditional pasta, it is made primarily from finely ground wheat flour. More coarsely ground wheat flour, called semolina, is used in some special southern Italian pastas and is almost always made without eggs.►

Opposite: *Spaghetti alla prematura* is pasta freshly made with ground green tomato blended into the flour. Top left: *Tagliatelli* in Parmesan shell. Above: *Insalata di peperoni e capperi*, golden peppers dressed with capers, basil, mint. Left: *Lasagne verdi alla napoletana*, ready to bake and sliced for serving.



Involtini di pesce spada **or rolled stuffed swordfish cutlets filled with capers, garlic and flavorful breadcrumbs**



Stufato al Barolo **or rump of beef, braised in a rich and heady regional Barolo wine.**

An extensive and delicious menu of Italian dishes includes fish, meats, pastas, vegetables such as those shown on preceding pages, and, of course, luscious fresh fruits and berries. For baking, broiling, poaching and sautéing, Italians almost always use the whole fish. Slices of fish, such as swordfish cutlets *(above)*, are used when the fish is very large.

Involtini, the stuffed rolls so often made with veal *scaloppine*, are equally popular in southern Italy when they contain fish. Swordfish, sardines and tuna are abundant there. Swordfish is the most adaptable because its dense, solid flesh does not fall apart during cooking. Indeed, it becomes stronger and more compact.

Rump beef is not only cooked longer than any other cut of beef, but it is usually marinated for several hours before cooking, both to tenderize the meat and to infuse it with the fine flavors of wine and herbs *(left)*. In Italy, the regional wine that is used in the marinade is always served with the meal.

Italy's landscape yields a rich cornucopia of fruits—from the orchards of fruit trees up and down the peninsula, to the wild

The colonization of the Americas was a boon to Mediterranean cooking. Tomatoes, peppers, corn and other basics of Italian cooking were brought from America in the 16th century.



By July all Italy abounds in wild blueberries, raspberries, strawberries, loganberries and sweet, fresh cream for dipping.

berries from the woods and the tropical fruits of the South. And it is fruit that is served most often for dessert at home, eaten informally at street stands and offered—a bit dressed up—in elegant *ristoranti.* It is no accident that so many decorative motifs in Italian frescoes and relief sculpture are fruit. During the peach season typical pastry displays in gourmet shops feature the uncooked peach in all its freshness, filled with a rich chocolate cream. Both chocolate and cream are often used to enhance the flavor of fresh fruits, but the unique feature of the dish at right is that this peach is uncooked. *Dolci,* or sweets, are found more often in cafés and pastry shops than at home, for they are not eaten at the end of a meal but are eaten at the traditional 11 A.M. and late-afternoon refreshment hours, similar to a Briton's tea.■



Ripe, uncooked peaches, soaked in white wine and brandy, are topped with delicate amaretti cookies on bitter chocolate fluted fillings.

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ENTERTAINING PLUS

By BEVERLY McGUIRE

autumnal ideas

• A centerpiece from Allyn Robinson French: Place votive candles in hollowed artichokes; arrange around a basket of fall produce. At each setting a baby artichoke serves as name card holder. • Write guests' names on autumn leaves with silver marker, arrange as personal centerpiece or place cards for a special occasion. • To hold party dips and hearty fall soups, scoop out tiny baby pumpkins for a unique serving idea.

Books of Bounty



Delight your hostess with this pair of exquisitely illustrated books. Claire Clifton and Martina Nicolls have filled Edible Gifts *with unusual, irresistible ideas for food to give as presents.* Edible Flowers, *also by Ms. Clifton, is sure to entrance the senses and enchant the palate with recipes in the ancient tradition of cooking with flowers. Festive wrapping tips too. McGraw-Hill, $10.95 each.*

Hot Pots



Hot Set is a new oven-to-table service just introduced by Arzberg, the award-winning German china company. This versatile, timeless white cookware, inspired by Swedish farmhouse kitchens, coordinates with any porcelain dinnerware. Choose from 20 pieces. From $15 to $57.50 per item.

SET FOR SUSH

Why not introduce your family and friends to homemade sushi with the help of Sushi Chef? This kit ($35) includes a complete line of sushi-making products. Top quality ingredients, "how-to" cookbook and all essential utensils will ensure delectable results. Includes everything except fillings and toppings, so just add your favorite fish, avocado, shrimp. . .



Entertain the Option

The responsible hostess may want to offer her guests the alternative of an alcohol-free beverage. For some refreshing ideas send $1 for *Drinks for Driving,* a booklet of 44 recipes compiled by the Minnesota Association of Commerce and Industry (480 Cedar St., 300 Hanover Bldg., St. Paul, MN 55101) along with Pillsbury. Try their Mock Margarita: Pour 2 cups of bitter lemon or lime soda into an ice cube tray. Freeze thoroughly. Place frozen soda cubes in blender; add the juice of half a lime and 2 tablespoons of sugar. Blend until well mixed. Rub lime around rim of glass, dip in salt. Pour mixture over crushed ice in salted glasses. Serves 2. ■

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By PETER QUIMME

Great Italian Wine Lists in U.S. Restaurants

I'll readily admit it: I love Italian wine and food. To me, red wines such as Barolo, Barbaresco, and Brunello di Montalcino and whites like Greco di Tufo are among the world's great wines. It used to be that you had to be in Italy to drink them in a restaurant, but, happily, more and more restaurants here are offering extensive selections of fine Italian wines. Here are seven well-known places to visit.

CALIFORNIA

- The North Beach Restaurant, 1512 Stockton, San Francisco; (415) 392-1700.



The new Spiaggia restaurant in Chicago has a wine list that features only Italian wines and includes rare older vintages.

- Rex IL Ristorante, 617 South Olive Street, Los Angeles; (213) 627-2300.
- Valentino, 3115 Pico Blvd, Santa Monica; (213) 829-4313.

FLORIDA

- Spinnelli's Restaurant, 1200 Pennsylvania, St. Cloud; (305) 892-2435.

ILLINOIS

- Spiaggia, 980 North Michigan Ave., Chicago (312) 280-2750.

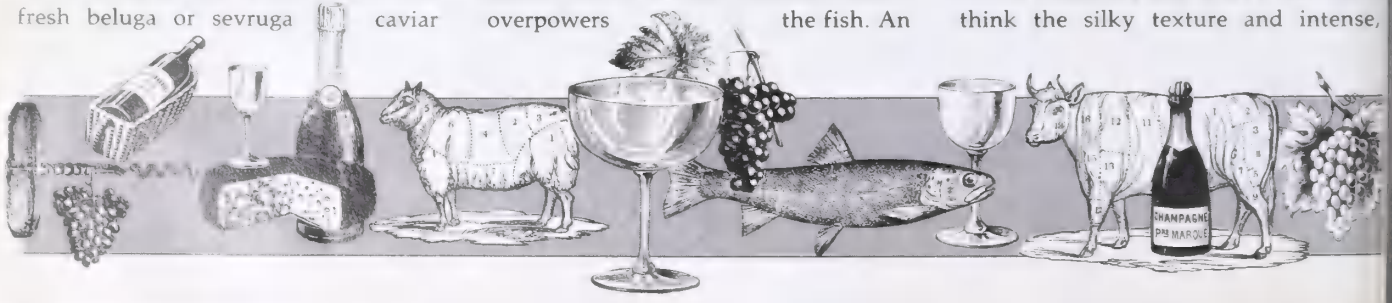
NEW YORK

- Falidea Ristorante, 243 E. 58th, New York City; (212) 758-1479.
- Enoteca Iperbole, 137 E. 55th, New York City; (212) 759-9720.

Five Classic Wine AND FOOD COMBINATIONS

With all the talk about matching wine and food today, it's worth remembering that there are plenty of classic combinations that have worked together, in some cases, for centuries. For each of these five combinations there is something about the flavors of the type of wine that enhances the food, either because the wine contrasts with the food's flavor and texture or complements it.

- Champagne and caviar. The best fresh beluga or sevruga caviar (even the less expensive fresh salmon roe) has a delicate texture and an intense flavor that is highlighted by the bubbles, crisp acidity and depth of flavor in a fine French Champagne such as Bollinger or Pol Roger (non-vintage, about $20 each).
- Riesling and trout. Trout is a light, delicate fish with a slight, almost sweet edge to it. It needs a wine that has acidity *and* fruit, but one that's not so heavy, rich or strongly flavored that it overpowers the fish. An Alsace Riesling such as the '82 Trimbach or Hugel is just right (about $6).
- Cabernet Sauvignon and lamb. The herby quality of Cabernet Sauvignon and the savory taste of lamb are complementary flavors, whether the Cabernet is a California example (try 1980 Robert Mondavi, about $12) or one from Bordeaux (try 1979 Ch. Pavie, about $15), and whether the lamb is a roast, chops, or hearty stew.
- Red Burgundy and roast beef. You'd think the silky texture and intense,



spicy, sometimes berrylike flavors of a fine red Burgundy such as '79 Volnay (Domaine de la Pousse d'Or, about $20) or a fine California Pinot Noir such as 1980 Matanzas Creek (about $9) might not combine so well with the juicy, chewy flavors of roast beef. But the contrast works.

▪ Port and Stilton cheese. This combination was invented by the English and it's wonderful at the end of a grand winter dinner. The thick, smooth texture and rich fruit-compotelike flavor of a Port such as Sandeman's Founder's Reserve (about $13), contrast with and enhance the creamy piquance of blue cheeses, particularly Stilton.

WINE VILLAGES AND THEIR WINES: *Meursault*

Burgundy's Cote d'Or is a string of wine villages, each giving its name to the wine produced from its surrounding vineyards. One of my favorites—for the wine—is Meursault, which produces more white Burgundy than any other area in the Cote d'Or. These superlative wines, made from the Chardonnay grape, have a distinctive character I like: They're rich and succulent, but not heavy or ponderous and have a delightful faint hazelnut flavor and a crisp finish.

Unfortunately, the best examples—those from a specific vineyard that carry a vineyard name on the label in addition to the village name—are usually quite expensive. So I'm always on the lookout for fine Meursaults that offer some of the same character for less money.

I'm happy to report that in a recent tasting of 21 Meursaults, I found four excellent 1982 examples to recommend, three of them quite reasonably priced: the Meursaults of J. Drouhin, Louis Latour and Louis Jadot (all about $16) and from the great vineyard of Genevrières, the Meursault-Genevrières of Michelot-Buisson (about $20). ■



KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



Fantasy bakeware

George Briard designs some of the most exciting bakeware on the market. Floral Fantasy, shown here, uses a French country design from the 1700s. Made of fine white porcelain, the bakeware is oven, microwave and dishwasher safe.



fun time

From Canetti's Fun-time Collection, a clock with a *fun* kitchen look. Bright red and white, and constructed of solid plastic with a quartz movement, the clock is 7 inches in diameter and sells for $44.

JOY FOR JAVA LOVERS

The perfect cup of coffee is no longer a dream but a reality. New this fall, and first on the market, is the AromaRoast, a coffee-bean roaster from Melitta. This machine roasts enough green coffee beans to brew 2 to 10 cups of coffee at a time. The process, depending upon the desired roast, takes 12 to 15 minutes; about $70.

• Once your beans are roasted you'll need a bean grinder. Waring's Dial-A-Grind features 23 settings, holds ¼ pound of beans and measures the exact amount to be ground, according to the number of cups desired; almond color only.■

HOTTEST ITEM

Presto's Jumbo Griddle is one of the hottest items in housewares today. It's almost twice the size of most griddles (12 inches by 21 inches), and because it's covered inside and out with DuPont's nonstick Silverstone© surface, cleanup is effortless. Terrific for parties; about $65.

Key to Success

If you've ever experienced the aggravation of having the key to canned goods break before you've opened the can, you'll especially love Hoan Product's Sardine Can Opener. Because it's made of durable chrome steel, it will never let you down; about $3.25.



FOR MORE DETAILS SEE PRODUCT INFORMATION

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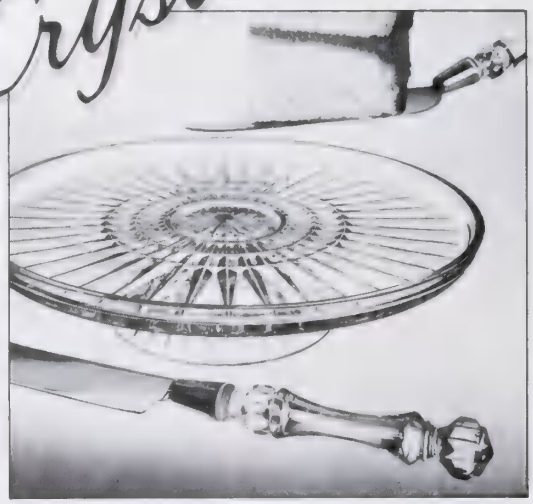
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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Here's a company dinner that can be cooked in less than one hour.

SHRIMP-STUFFED FLORIDA SNAPPER

- **6 tablespoons butter**
- **1 clove garlic, minced**
- **1/2 cup celery, chopped**
- **1/2 cup sliced scallions, green tops included**
- **Juice of 1 lemon**
- **1/2 teaspoon tarragon**
- **2 tablespoons freshly chopped parsley**
- **1 cup cooked shrimp, chopped**
- **1-1/2 cups fresh bread crumbs**
- **1 tablespoon dry sherry or dry white wine**
- **4-1/2- to 5-pound red snapper, head and tail removed and cleaned**
- **Salt and freshly ground pepper to taste**
- **Paprika, lemon slices and freshly chopped parsley for garnish**

☐ Place 3 tablespoons butter in 1-quart microproof baking dish. Cover and microcook on high 1 minute. Add garlic, celery, scallions and 1 tablespoon lemon juice. Stir well, recover and microcook on high 3 minutes. Add tarragon, parsley, shrimp, bread crumbs and wine. Mix well and set aside. Season fish inside and out with salt and pepper. Stuff fish and secure with kitchen string to hold shape. Place remaining 3 tablespoons butter in small glass measuring cup and microcook on high 1 minute. Add remaining lemon juice and stir to blend. Place fish in 12-by-10-inch microproof baking dish and brush liberally with butter mixture. Cover with plastic wrap, turning back corner to vent, and microcook on high 18 to 20 minutes, or until fish flakes easily. Brush with butter mixture after 10 minutes. Place fish on serving platter, sprinkle with paprika and garnish with lemon slices and parsley. Serves 6.

☐ *Hint:* To cook shrimp in microwave oven, place 12 to 14 medium-size shelled and deveined shrimp in single layer in glass pie plate. Cover and microcook on high 2-1/2 to 3-1/2 minutes, or until shrimp are pink. Rinse under cold running water.

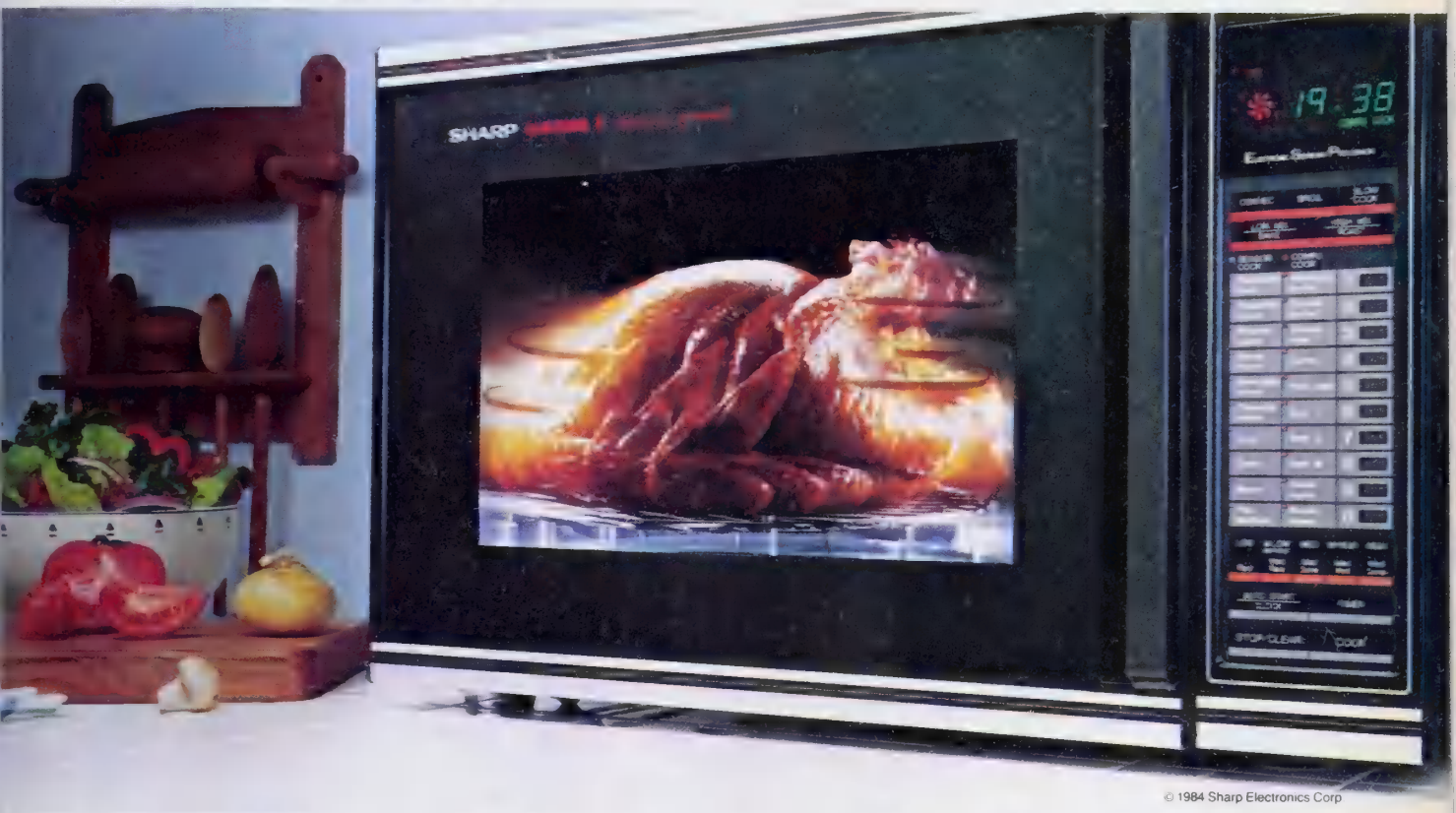
INDIAN SUMMER VEGETABLE CASSEROLE

- **1/4 cup olive oil**
- **2 large cloves garlic, thinly sliced**
- **1 large onion, sliced**
- **1 eggplant (about 1 pound), peeled and cubed**
- **1 pound yellow summer squash, thinly sliced**
- **1 red pepper, seeded and cut into strips**
- **1 can (16 ounces) peeled tomatoes, chopped**
- **1/4 cup freshly chopped parsley**
- **1 teaspoon Italian seasoning**
- **Salt and freshly ground pepper to taste**

☐ Combine oil, garlic, onion and eggplant in 3-quart microproof casserole. Cover and microcook on high 6 minutes. Add squash and red pepper and stir well. Combine tomatoes, parsley, Italian seasoning, salt and pepper and pour over vegetables. Stir well, cover and microcook on high 14 to 16 minutes or until vegetables are tender, stirring every 4 minutes. Serves 6 to 8. ■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking time will be necessary.

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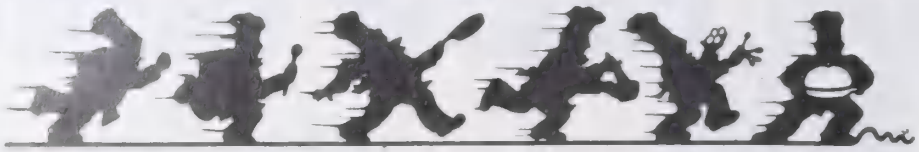
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Except for dessert, which you start ahead, this meal can be made in 20 minutes



The most complicated dish in this menu is a very simple Pommes Anna—thinly sliced potatoes cooked in a shallow pan in clarified butter until tender and crispy. The thick fillets of beef are cut from the whole fillet and can be cooked quickly to order. Baby carrots are braised until tender. Watercress, which we are more accustomed to eating in salads, is delicious when it is lightly sautéed in butter with just a bit of garlic and balsamic vinegar added.

Dessert for this menu is an elegant chocolate mousse tart devised by Jane Stacey, my pastry chef. You will need to prepare the tart shell well ahead—pastry shells can be kept frozen for several months if well wrapped. The mousse must be made the day you wish to serve the tart. Serves 2. —MARTHA STEWART

Pan-Fried Fillet of Beef

- 2 2-inch-thick fillets (tournedos)
- 2 tablespoons (1/4 stick) unsalted butter
- Salt and freshly ground black pepper to taste
- 2 teaspoons herb butter (optional)

1. If necessary, tie string around fillets to maintain shape.
2. Heat butter over high heat in heavy iron skillet or enameled frypan. Quickly sauté meat to sear the outside. Reduce heat to medium high and continue cooking until meat is done to taste—6 to 10 minutes for rare fillets.
3. Put tournedos on warm dinner plates. Sprinkle each with salt, pepper and a teaspoon of herb butter if desired.

Pommes Anna

- 3 large baking potatoes, peeled and thinly sliced
- 8 tablespoons (1 stick) clarified unsalted butter
- 1 teaspoon salt

1. Preheat oven to 400°.
2. Pour 2 tablespoons of clarified butter into an iron skillet or copper Pommes Anna pan. Arrange potato slices in pan in concentric circles, overlapping the slices. Dribble each layer with butter and sprinkle with salt. Heat pan on top of stove until butter bubbles.
3. Bake in oven until potatoes are golden brown and soft, approximately 20 minutes. Press potatoes with a pot lid during baking once or twice to keep them flat.
4. Remove from oven and pour off excess butter. Put a serving dish on top of the pan and flip the two as you would to unmold a cake. Serve.

Braised Whole Young Carrots

In a medium saucepan, put 8 to 10 small peeled carrots, a pinch of sugar, 1 tablespoon unsalted butter, and water to cover. Bring to a boil and cook until the carrots are tender, 8 to 12 minutes. Drain, season to taste with salt and pepper, and serve.

Sautéed Watercress

Melt 2 tablespoons unsalted butter in a large frypan. Add a peeled and sliced garlic clove and cook over medium-high heat for 1 minute. Toss in 1 bunch of watercress and cook just until it wilts. Pour in 1 tablespoon balsamic vinegar, heat thoroughly, and serve.

Jane's Chocolate Mousse Tart

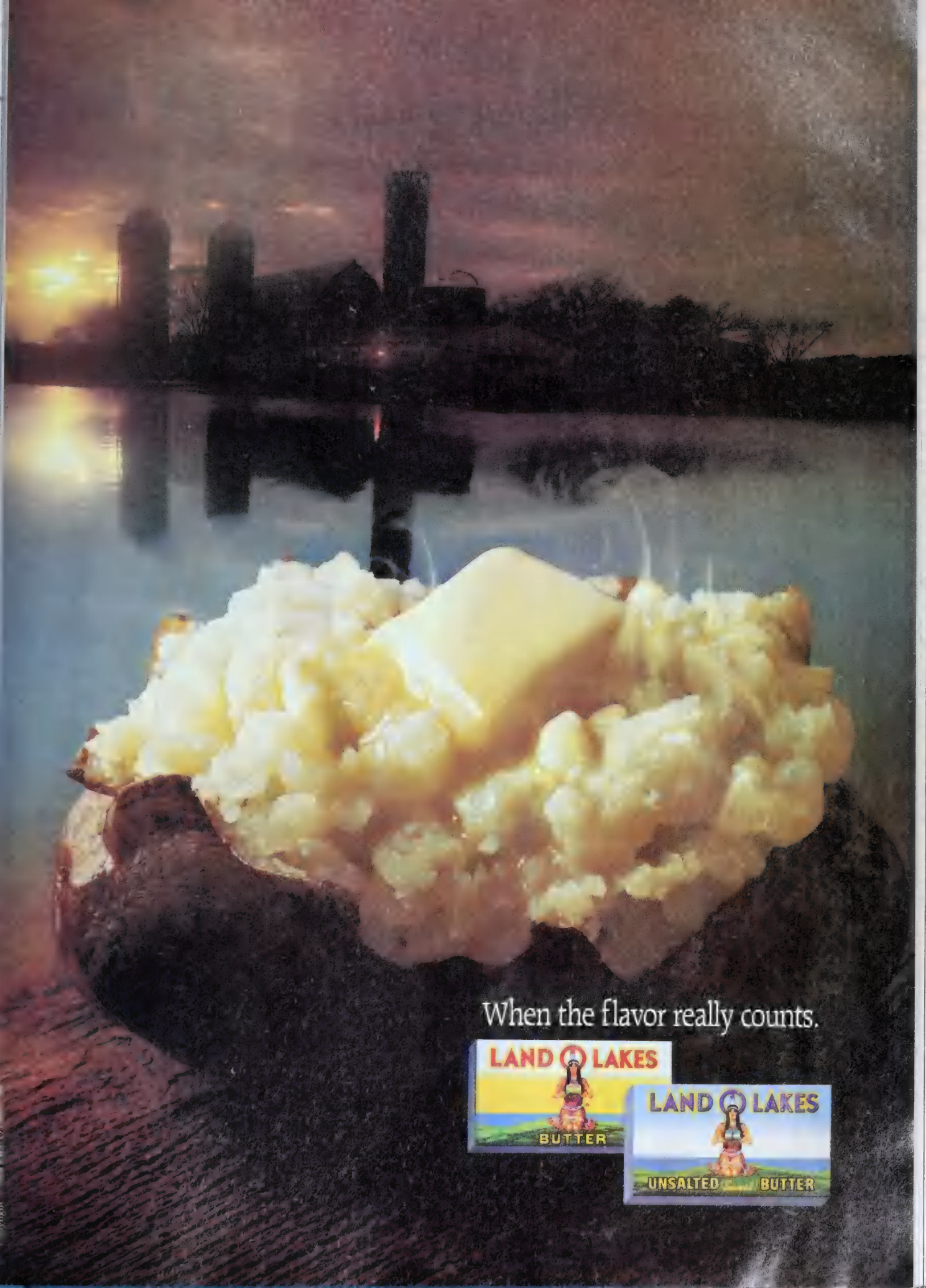
Tart shell:

- 1-1/4 cups flour
- 2 tablespoons sugar
- Dash of salt
- 1/2 cup (1 stick) unsalted butter, cold and cut into small pieces
- 1 egg, slightly beaten
- 3/4 cup ground walnuts (or ground roasted hazelnuts, almonds, pistachios, or Brazil nuts)
- 1 teaspoon vanilla extract (or 1/2 teaspoon almond extract)

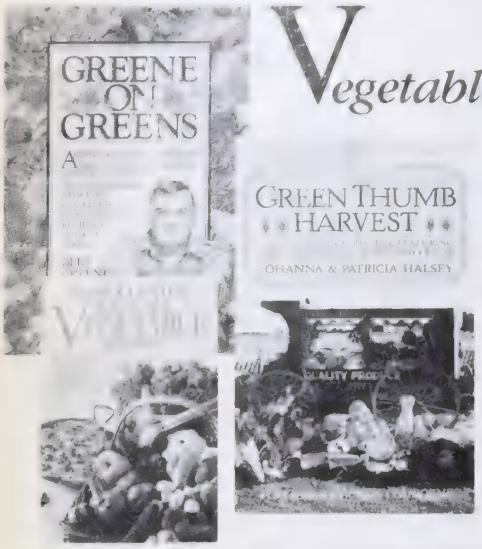
Mousse:

- 8 ounces semisweet chocolate
- 4 ounces unsweetened chocolate
- 3/4 cup unsalted butter
- 5 eggs, separated
- 3 tablespoons liqueur (Cognac, rum, kirsch, Kahlua, or your favorite)
- Pinch of cream of tartar
- 2 tablespoons to 1/4 cup sugar, to taste
- 1 cup heavy cream
- Chocolate curls (optional)

1. To make tart shell, combine flour, sugar and salt. Cut butter into flour until mixture is crumbly. Add egg and mix until well combined. Stir in nut and vanilla. Mix by hand or in electric mixer at low speed until dough forms a ball.
2. Press or roll dough firmly into 8-inch tart pan. Chill until dough is firm. Preheat oven to 375°. Bake tart until it becomes golden brown and edges pull away slightly from sides of pan, about 20 minutes. Set aside to cool. Freeze until ready to use.
3. To make mousse, melt chocolate and butter in double boiler over simmering water until smooth.
4. Beat egg yolks in large bowl and add chocolate-butter mixture. Stir in liqueur.
5. Beat egg whites with cream of tartar to a soft peak and add sugar gradually. Continue to beat until stiff. Whisk a third of the whites into chocolate mixture and fold in the rest.
6. Whip cream and fold it into mousse. Refrigerate until firm, at least 1 hour.
7. To assemble tart, spoon chilled mousse in irregular dollops into tart shell. Arrange chocolate curls on top. Chill tart until it is ready to serve. Recipe makes one 8-inch tart.■


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COOK'S BOOKSHELF



Vegetable Cookery: Paying Homage to Earth's Bounty

Now you can turn "that side of the plate most often neglected"—the vegetable corner—into a mouth-watering center of attention. *Greene on Greens* by Bert Greene (Workman, $20) is a 450-recipe tribute to the fresh bounty from the soil. Also delectable are the tasty tidbits of gossip and vegetable trivia that spice his prose. *Farm Journal's Best-Ever Vegetable Recipes* (Doubleday, $15) features all-purpose vegetables recipes *and* shows how to microwave each vegetable. *The Green Thumb Harvest* by Johanna and Patricia Halsey (Vintage, $9) offers a unique collection of recipes based on ingredients from the Green Thumb—a produce stand in the Hamptons that has attracted, as Craig Claiborne says, "all the greatest and most famous cooks of the region." —ANN ELLIS

Baked Herbed Tomatoes

- 4 medium tomatoes (about 1 pound)
- Salt
- 1 large shallot, minced
- 1 large clove garlic, minced
- 1/2 teaspoon anchovy paste
- 2 tablespoons unsalted butter, melted
- 2 tablespoons finely chopped fresh parsley
- 2 tablespoons finely chopped fresh basil
- 1 teaspoon chopped fresh thyme, or 1/4 teaspoon dried
- 1 cup fresh bread crumbs
- Freshly ground black pepper

☐ Cut tomatoes in half crosswise. Gently squeeze out seeds. Sprinkle each half with salt and turn upside down on paper towels. Let stand 30 minutes.

☐ Preheat oven to 400°. Mash shallot with garlic and anchovy paste in a medium bowl. Stir in butter, herbs and bread crumbs. Mix well.

☐ Spoon crumb mixture onto each tomato half, packing mixture down with back of spoon. Sprinkle with pepper to taste. Bake 10 minutes, then place under broiler until lightly browned. Serve hot or cold sprinkled with vinegar and oil. Serves 4.

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Zucchini Soup

- 1 pound zucchini, cut into 1/8-inch slices
- 1 can tomato sauce (8 ounces)
- 1 medium onion, chopped
- 1-1/2 cups beef broth
- 2 tablespoons chopped fresh parsley
- 1 teaspoon salt
- 1/4 teaspoon dried basil leaves
- 1/4 teaspoon dried oregano leaves
- 1/8 teaspoon garlic powder
- 1/8 teaspoon pepper
- Grated Parmesan cheese

☐ In 2-quart saucepan over high heat bring all ingredients except cheese to boil. Reduce heat to medium. Cover and simmer, stirring occasionally, 10 minutes or until zucchini is tender.

☐ To serve, ladle soup into bowls; garnish with cheese. Makes 4 one cup servings.

☐ *To microwave:* Use same ingredients. In 2-quart microwave-safe casserole place all ingredients except cheese. Cover with lid or plastic wrap, turning back one section to vent steam.

☐ Microwave at high setting (100 percent power) 10 minutes. Stir. Microwave 5 to 8 minutes more or until zucchini is tender, stirring every 2 minutes. Let stand, covered, 5 minutes. Serve as directed.

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Coriander Mushrooms

- 3 tablespoons butter
- 3 tablespoons olive oil
- 3 shallots, peeled and minced
- 1 clove garlic, peeled and minced
- 2 pounds fresh mushrooms, wiped clean and thickly sliced
- 1/4 cup chopped fresh coriander
- Salt and freshly ground black pepper to taste

☐ Melt butter and oil in heavy skillet over medium heat. Add shallots and garlic, and sauté for 2 minutes.

☐ Add mushrooms and continue cooking until golden brown, about 7 minutes. Stir in corinader and cook for 1 minute. Season with salt and pepper. Serves 4.■

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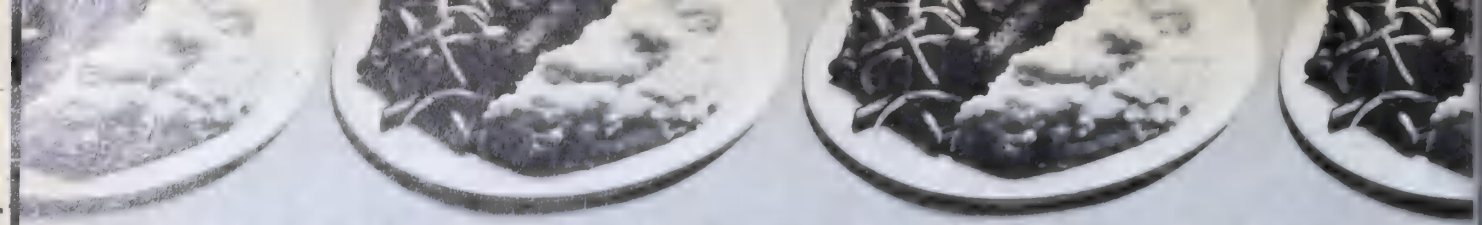
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ITALIAN STYLE

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INSALATA DI PEPERONI E CAPPERI (pepper salad with capers)

- 1 large ripe tomato
- 1 medium-sized clove garlic, peeled
- 5 fresh basil leaves, torn into thirds
- 15 whole fresh mint leaves
- 1/4 cup olive oil
- Salt and freshly ground black pepper
- 4 large sweet green or yellow bell peppers, or a combination of both
- 2 tablespoons capers in wine vinegar, drained

☐ Cut tomato into pieces and pass pieces through food mill, using disk with small holes, into small crockery or glass bowl.

☐ Finely chop garlic and add to bowl along with basil and 5 mint leaves. Pour oil over herbs and add salt and pepper. Mix very well with wooden spoon. Cover bowl with aluminum foil and refrigerate for 1 hour.

☐ Preheat oven to 375°. Place baking dish with 4 cups cold water on lower shelf of oven. After 5 minutes, put whole peppers on shelf above steaming water. Roast peppers for about 40 minutes, turning them over 3 or 4 times.

☐ Remove peppers from oven put in plastic bag. Let stand 15 minutes.

☐ Put peppers in large bowl of cold water and peel them, removing stems and seeds.

☐ Cut peppers into thin strips. Arrange strips on serving dish and pour prepared sauce over them. Mix very well and cover dish with aluminum foil. Refrigerate for at least 1 hour. Serve, sprinkling remaining mint leaves and capers over peppers. Serves 6.

TAGLIATELLE CON DADI DI PROSCIUTTO (tagliatelle with creamed prosciutto sauce)

Pasta:

- 4 cups unbleached all-purpose flour
- 5 extra large eggs
- Pinch of salt

Sauce:

- 4 ounces very lean prosciutto in one piece
- 8 tablespoons (4 ounces) sweet butter
- 1-1/2 cups heavy cream
- Salt and freshly ground black pepper
- Pinch of freshly grated nutmeg
- 3/4 cup freshly grated Parmesan cheese

Coarse-grained salt

☐ *To make pasta:* To make pasta by hand with manual pasta machine, put flour in mound on pasta board. Use fork to make well in center and put eggs and salt in well. (In other pastas using oil, the oil is also placed in well at this point.) Use fork to mix together contents of well and incorporate flour from inner rim of well.

☐ Start kneading dough by hand to get an elastic ball of dough; then finish kneading by hand or with rollers of pasta machine. Stretch pasta to thickness you need with rolling pin or with pasta machine. Cut pasta into shape you need manually, using knife or pastry wheel, or with cutting attachments of pasta machine.

☐ For tagliatelle, stretch pasta to thickness of less than 1/16 inch by hand, or with pasta machine to finest setting. Cut into strips 1/4 inch wide. Let them rest until needed. Bring a large pot of cold water to boil.

☐ *To make sauce:* Meanwhile, cut prosciutto into cubes a little smaller than 1/2 inch. Melt butter in large casserole over low heat. Add prosciutto and sauté lightly for 1 minute.

☐ Add coarse-grained salt to boiling water; then add pasta and cook from 30 seconds to 1 minute, depending on dryness of pasta, after water has returned to boil. Drain pasta and add to casserole with the prosciutto.

☐ Immediately pour cream over pasta and season with salt, pepper, and nutmeg. Gently mix all ingredients together; then add cheese, mix again, transfer to warm serving dish and serve immediately. Serves 8.

SPAGHETTI ALLA PREMATURA (green tomato spaghetti)

Pasta:

- 1 medium-sized green tomato
- 2-3/4 cups unbleached all-purpose flour
- 2 extra large eggs
- 2 teaspoons olive oil or vegetable oil
- Pinch of salt

Sauce:

- 1-1/2 pounds ripe tomatoes or 1-1/2 pounds canned imported Italian tomatoes drained
- 1/4 cup olive oil
- 1 tablespoon (1/2 ounce) sweet butter
- 1 medium-sized clove garlic, peeled but left whole
- Salt and freshly ground black pepper
- 10 sprigs Italian parsley, leaves only
- 3 basil leaves, fresh or preserved in salt

Coarse-grained salt

- 8 tablespoons (4 ounces) sweet butter
- 6 fresh basil leaves

☐ *To make pasta:* Remove stem from tomato. Cut tomato into quarters and discard seeds. Finely grind tomato in blender or food processor. Weigh out 3

(Continued on page 158)



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ITALIAN STYLE

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ounces of ground tomato, discarding the rest.

☐ Place 3 ounces of ground tomato in well in flour together with eggs, oil and salt. *(See previous recipe for basic method.)*

☐ Stretch pasta to thickness of 1/8 inch with pasta machine and cut into strips 1/8 inch wide, using taglierini cutter on pasta machine. Let prepared spaghetti rest until needed.

☐ *To prepare sauce:* Remove stems from ripe tomatoes. Then cut tomatoes into quarters and remove seeds.

☐ Heat oil and butter in heavy saucepan over medium heat and, when butter is completely melted, add garlic and sauté for 5 minutes. Discard garlic and add tomatoes to pan. Lower heat and cover pan. Cook for 15 minutes, stirring occasionally with wooden spoon. Taste for salt and pepper.

☐ Finely chop parsley on board and tear basil leaves into thirds. Add parsley and basil to sauce, cover pan again, and simmer for 5 minutes longer. Bring large pot of cold water to boil.

☐ Meanwhile, pass contents of saucepan through food mill, using disk with small holes, into second saucepan. Put saucepan over low heat to reduce sauce further (about 3 minutes). Taste for salt and pepper.

☐ Add coarse-grained salt to taste to boiling water; then add pasta and cook for 1 to 3 minutes, depending on dryness of pasta.

☐ Warm dinner plates and use double boiler to melt butter. Drain pasta and place on large serving dish; then add melted butter and toss very well.

☐ Prepare each serving of pasta with some sauce on top and a whole basil leaf. Serve hot. Serves 6.

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QUADRUCCI IN BRODO (quadrucci in broth)

Broth:

- 2 pounds dark turkey meat, with bones
- Coarse-grained salt
- 1 medium-sized red onion, peeled
- 1 celery stalk
- 1 medium-sized carrot, scraped
- 1 medium-sized clove garlic, peeled but left whole
- 1 whole cherry tomato
- 5 sprigs Italian parsley
- 3 extra large egg whites

Pasta:

- 3-1/2 cups unbleached all-purpose flour
- 1/2 cup freshly grated Parmesan cheese
- 5 extra large eggs
- Pinch of salt
- 6 twists black pepper
- 30 sprigs Italian parsley, leaves only

☐ *To prepare broth:* Put turkey, coarse-grained salt, whole onion, celery, carrot, garlic, tomato and parsley sprigs in large stockpot. Add 4 quarts cold water and put pot over medium heat, uncovered. Simmer for 2 hours, skimming off foam as it rises to top.

☐ Remove meat from pot and reserve for another dish. Pass rest of contents of pot through a fine strainer, to remove vegetables and impurities, into large bowl. Let broth cool; then place bowl in refrigerator overnight to allow fat to solidify.

☐ Use metal spatula to remove solidified fat; then clarify broth. Pour 4 tablespoons of broth into small bowl and mix with egg whites. Pour broth and egg-white mixture into rest of cold broth and whisk very well. Transfer broth to pot and place on edge of burner. Bring to simmering stage, half covered, and simmer for about 10 minutes, or until egg whites rise to top and broth becomes transparent.

☐ Meanwhile, place wet cotton dish towel in freezer for 5 minutes. Then stretch dish towel over colander and strain broth through it to clarify it

(Continued on page 160)



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ITALIAN STYLE

Continued from page 160

☐ *Note:* If fresh basil is not available and basil preserved in salt is substituted, add the basil leaves to the tomato sauce while it is cooking. Remove them before passing the sauce through the food mill.

INVOLTINI DI PESCE SPADA (rolled stuffed swordfish cutlets on skewers)

- 3 pounds swordfish with bone, cut into 3 slices 1/2 inch thick
- 1/4 cup olive oil
- Salt

Stuffing:

- 2 medium-sized cloves garlic, peeled
- 3 heaping tablespoons capers in wine vinegar, drained
- 1/2 cup unseasoned bread crumbs, preferably homemade
- Juice of 1/2 lemon
- Salt and freshly ground black pepper

- 2 lemons
- 3 large ripe but not overripe tomatoes
- Salt and freshly ground black pepper

Garnish:

- Lemon wedges
- 18 sprigs Italian parsley, leaves only

☐ Cut each slice of fish into 2 pieces, removing bone in center. Put 6 pieces of fish in bowl and add olive oil. Sprinkle salt over fish and let stand for 1/2 hour, turning pieces over two or three times.

☐ Prepare stuffing: Finely chop garlic and coarsely chop capers on board. Put chopped ingredients in small bowl and add bread crumbs, lemon juice and salt and pepper to taste. Mix all ingredients together with wooden spoon. Preheat the oven to 375°.

☐ Remove fish slices from bowl and lay on platter. Place 1/6 of stuffing in center of each slice.

☐ Cut lemons and tomatoes into 1/2-inch-thick slices.

☐ Thread large skewer starting with slice of tomato, then lemon and then a slice of fish folded like a package. Repeat until all ingredients are used. Brush everything threaded on skewer with oil left in bowl and then sprinkle with salt and pepper.

☐ Put skewer on jelly roll pan or baking tray and put it on middle shelf of oven. Bake for 20 minutes. Then raise temperature to 500° and cook for 3 minutes longer. Remove skewer from oven and transfer it to serving platter. Serve with lemon wedges and parsley leaves. Serves 6.

STUFATO AL BAROLO (rump of beef braised in Barolo wine)

- 3 pounds rump roast of beef or yearling
- 2 ounces pancetta or prosciutto, cut into strips
- 5 cups Barolo wine
- 2 carrots, scraped
- 1 large red onion, peeled
- 15 sprigs Italian parsley
- 1 sprig fresh rosemary, or 1 tablespoon rosemary leaves, preserved in salt or dried and blanched
- 6 large sage leaves, fresh or preserved in salt
- 3 bay leaves
- 2 large cloves garlic, peeled
- 2 medium-sized celery stalks
- 4 tablespoons (2 ounces) sweet butter
- 3 tablespoons olive oil
- 1/2 cup brandy
- Salt and freshly ground black pepper
- Freshly grated nutmeg

☐ Using larding needle, lard meat with strips of pancetta; then tie meat like salami *(see note, below)*.

☐ Place roast in large terra-cotta or crockery bowl and add wine and all vegetables and aromatic herbs. Cover bowl with aluminum foil and refrigerate for at least 6 hours, turning meat 5 or 6 times.

☐ When meat is ready, heat butter and oil in heavy casserole over medium heat. When butter is completely melt-

(Continued on page 164)



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Turn routine to Florentine

ITALIAN STYLE

Continued from page 162

ed, add meat and sauté for 10 minutes, turning it until it is light golden brown on all sides. Add brandy and let it evaporate for 5 minutes.

☐ Remove and discard all vegetables and aromatic herbs from marinade, and start adding marinade to casserole 1 cup at a time, allowing about 35 minutes for each cup to evaporate. Cook, covered, until all marinade is added and has evaporated and meat is cooked and very juicy (about 3 hours). After second cup of marinade has been added, season meat with salt, pepper and nutmeg.

☐ Remove meat from casserole and discard strings. If sauce is very thin, reduce it.

☐ To serve, cut meat into slices 1 inch thick. Pour a little remaining sauce over each serving. Serve.

☐ *Note:* To tie like a salami, use a length of kitchen string about 6 times the length of the meat to be tied. Place one end of the string around the meat about 1-1/2 inches from the end and knot it in the center of the meat. Bring the long end of the string down the meat another 1-1/2 inches. Hold it in place, and pull the string under and around the meat again. Wrap the end of the string under, then over, the place where the string is held, without knotting it and pull the string tight. Stand the meat on end and pull the string under the bottom and over the top and fasten it again in the same way and place. Repeat the procedure every 1-1/2 inches, and finally tie the two ends of the string together. The string can then be removed by cutting it only once.

PESCHE RIPIENE
(stuffed fresh peaches)

- 8 large freestone peaches, ripe but not overripe
- 1 cup dry white wine
- 2 tablespoons brandy

Stuffing:

- 4 ounces bittersweet chocolate
- 2 tablespoons (1 ounce) sweet butter at room temperature
- 2 extra large egg yolks
- 1 tablespoon brandy
- 1/2 teaspoon peach extract
- 1 cup heavy cream
- 1 tablespoon confectioners' sugar
- 2 heaping tablespoons granulated sugar
- 8 large amaretti cookies

☐ Wash peaches carefully and, leaving them whole, put them into crockery or glass bowl with wine, brandy and enough cold water to cover them completely. Marinate for 1 hour.

☐ *To prepare stuffing:* Put bottom part of double boiler filled with some water over medium heat until water reaches boil.

☐ Meanwhile, cut chocolate into small pieces and put in metal bowl. When water in double boiler reaches boil, lower heat to very low and set metal bowl over pan to melt chocolate. Mix with wooden spoon and, when chocolate is completely melted, add butter and stir very well until all butter is amalgamated with chocolate. Remove bowl from heat and keep stirring while chocolate cools for about 2 minutes. Add egg yolks, stirring with wooden spoon, always in same direction, until yolks are incorporated and chocolate is smooth and almost whipped. Add

brandy and peach extract and stir well again.

☐ Whip cream with confectioners' sugar and granulated sugar, using chilled metal bowl and wire whisk. Then gently fold whipped cream into chocolate. Put bowl in refrigerator until needed.

☐ Remove peaches from marinade and pat dry with paper towels. Cut off top 1/2 inch of each peach and make bottom level so they will stand up.

☐ Insert long, thin knife through center of fruit, but only as far down as bottom of pit. Cut in circular motion around pit, loosening pit itself and removing it with bit of flesh attached above it, thereby making cavity for stuffing.

☐ Peaches may be stuffed up to 2 hours before they are served. Use pastry bag with plain round tip to fill cavities of peaches with prepared stuffing. Let cream rise a little way above top of peach. Place amaretto cookie on top of stuffing in each peach. Arrange peaches on serving dish and refrigerate until needed. Serves 8.■

DECORATING & DESIGN

Continued from page 16

Q. *You mentioned the influence of Irish cabinetmaking in America . . . do you think America is particularly receptive to a so-called Irish style?*

A. It was the Quakers, you know, who founded much of the Eastern Seaboard's frontier. These Quakers were by no means poor and they brought with them an already handsome tradition of furniture making—specifically abundant carving, punched decoration, incised hatching of walnut and mahogany and the art of gilding. Just look at any of the highboys on view in The Philadelphia Museum of Art to see this art in full flourish. If I think Americans will be receptive it's only because they're being given a chance to see modern clones of the "ancestors" of their own native products. The Philadelphia chair loved and prized by collectors the world over is a new-world adaptation in the 18th century of an old-world tradition of the 18th century. Their contemporaneity to me seems obvious. It's also thrilling because these furnishings are so beautiful. My hope is that Americans will be intrigued by the Irishness of the castle furniture, especially because it represents the "settling down" (perhaps "stability" would be a better choice of words) of fully established households safe from the ravages of war—something the pioneer spirit of America reflects. Not to bore you with semantic shadings, but I think you'll find it very interesting to know what certain words mean: the English and the Irish word for furnishings was "mobiles." The French *meubles* referred to furnishings that could be swiftly and safely moved from household to household. Today we English sometimes substitute the word "fixtures" for the word "furnishings" to indicate pieces that remain in place. Americans use "fixtures" to mean things that aren't moved. The Baker Company has achieved a marvelous feat in selecting those furnishings that survived due to the love and appreciation lavished on them by their owners; it makes them a bit more accessible to the world we live in today. *(For a close look at the complete collection of Irish reproductions please turn to page 81.)*■

ith Uncle Ben's® ice Florentine.

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AT HOME WITH ANTIQUES

Continued from page 55

there is nothing to be done about it.

Signs of restoration are another indication of the quality of a table. I remember restoring a table that had eight screws holding legs to pedestal, and not even they solved the problem of the initial poor craftsmanship. Tops that have split often show wooden butterfly wings cut into the underside to prevent further damage. Sometimes these repairs are successful, but great care should be taken when moving the table from a damp to a dry place as the top is likely to split again. However, almost every piece needs some work at some time, but pieces that are being held together by nails, screws or metal brackets should be avoided. Incredibly, I have seen country tables laced with metal brackets to lash them together. Inevitably, if a table was badly built to begin with, the brackets are useless.

Design is, however, the key that unlocks our pocketbooks. It is easy to be captivated by a design—almost everyone has been at some time. Besides being well designed, beautiful tables are a result of expert craftsmanship, a thorough knowledge of woods and a basic understanding of the function of a table.

It is important to keep in mind that virtually every table you will see (whether a sawbuck, trestle, gateleg country-style table or a pedestal, breakfast, D-end high-style table) has been made before and that the variations from one to another will not only be in price, but in subtle aspects of quality that can be as evident to your eye as to a dealer's. I admit that I still wonder if my father ever noticed how the legs of his mission oak-style table tapered slightly, then flared at the bottom—an elegant subtlety that I still admire—or whether he simply liked the fact that it was his family table. I prefer thinking he knew the importance of style, aesthete or not, and that he was well aware of elegance whether in a table or a business deal.■

Clinton R. Howell, a contributing editor of Art and Auction *magazine, is an antiques dealer and restorer in Pound Ridge, N.Y.*



BEFORE WE PUT THIS DIAL ON OUR RANGE IT HAD TO PASS AN EYE TEST.

At Frigidaire, good design and good sense go hand in hand.

For example, take this life-size dial. It isn't just beautiful. It's *readable.* In fact, if you place this ad 12 feet away, you can still read it.

If you also consider how this dial is infinitely adjustable (many range knobs aren't), easy to grasp and pulls right

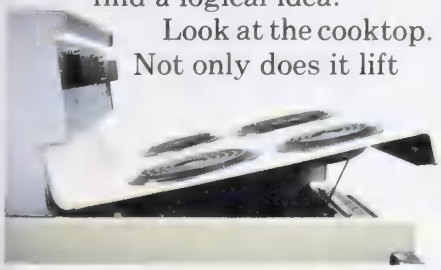


off (so you can clean behind it, instead of cleaning *around* it), you'll notice one more thing.

An uncommon display of common sense.

You see, no matter where you look on a new Frigidaire electric range, you're bound to find a logical idea.

Look at the cooktop. Not only does it lift



up, it *props up* for easy cleaning. Its continuous "upsweep" design is seamless, so no dirt and grease can get caught in illogical cracks.

If you want a range with a self-cleaning oven, ours is so energy-efficient it only costs about 36¢* per cleaning. (And what's more logical than saving money?)

Now look at a Frigidaire range's cooking capabilities.

Like Dual-Radiant Baking. What makes this so logical is how it uses both top and bottom cooking elements, simultaneously, to efficiently bake and brown what you're cooking.

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There's even a Pre-Heat setting on our new ranges that cuts the normal warm-up time almost in half.

But our most logical idea is the Frigidaire Quality Test Track, where every range goes through a lot more than an eye test before it can leave the factory. It's the kind of quality control that gives all our appliances a reputation for being so reliable.

So if you're looking for a new range, look at one of ours. Once it passes *your* eye test, we think you'll make the logical choice.

Frigidaire
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*Based on 1984 national average electric costs per kwh.

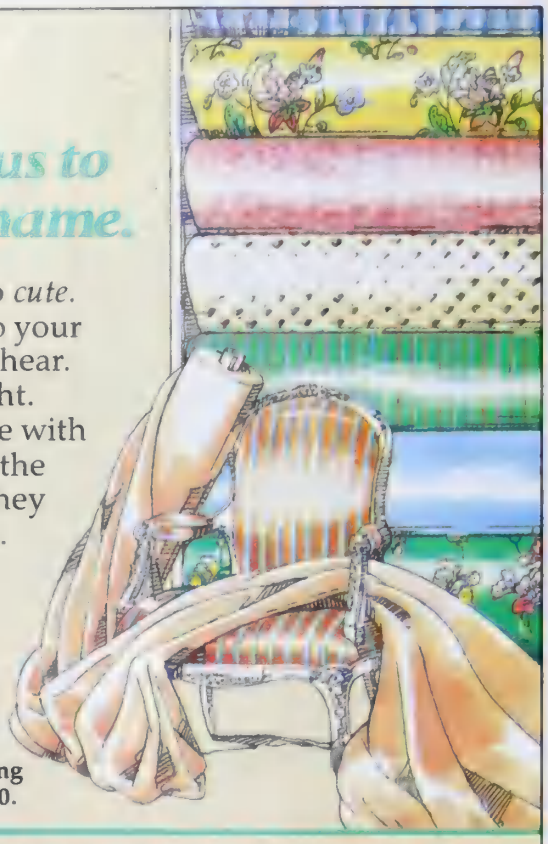
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Quality Furniture Is Your Best Investment

TRAVEL

Continued from page 76

tray pulls out to support a mattress.

Grandfather clocks are another interest of Mr. Hall's as are settees, corner cabinets and Shaker theorem paintings on velvet—these were in the thousands of dollars. Mr. Hall also offers custom-colored cotton and wool rag rugs which add another textural dimension to the plain and painted furnishings in his beautiful shop.■

—PAULA RICE JACKSON

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Balasses House
Main Street & Hedges Lane
Amagansett, NY 11930

East Hampton
Rank & Co.
4 Newtown Lane
East Hampton, NY 11937

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Richard Camp Antiques
PO Box 250
Wainscott, NY 11975

Pheasant Antiques
PO Box 336
Wainscott, NY 11975

Bridgehampton
The American Wing
Antiques & Decorations
Bridgehampton, NY 11932

Ragged Appleshaw, Ltd.
Main Street
Bridgehampton, NY 11932

House of Charm Antiques
PO Box 1202
Montauk Highway
Bridgehampton, NY 11932

Country Gear Ltd.
Main Street
Bridgehampton, NY 11932

Old Acquaintance
PO Box 764
Bridgehampton, NY 11932

Water Mill
Norman Shepherd
Montauk Highway
Water Mill, NY 11976

Southampton
Pine Street Antiques
89 Pine St.
Southampton, NY 11968

Old Town Crossing
82 Main St.
Southampton, NY 11968

Sag Harbor
Susan Yates Antiques
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Main Street
Sag Harbor, NY 11963

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GARDEN GUIDE

OCTOBER

Light up your garden with brilliant spring bulbs that return each year



By KEN DRUSE

Everyone loves tulips, and I'm no exception. But they do have a somewhat disappointing side. The first spring after fall planting, enormous colorful blooms stand tall in the garden. But the next spring and each year thereafter, the flowers of even the fanciest hybrids reduce in size, if they return at all. I would rather rely on bulbs that not only return vigorously year after year but also increase in size and number.

Daffodils are among the bulbs that can be grown in the border along with tulips, and they can be "naturalized." *Webster's* defines naturalizing as, "To cause (as a plant) to become established as if native."

To site daffodils in a lawn or an autumn-mowed meadow, some people toss the bulbs over their shoulders and plant them where they fall. Concerned that this might damage the bulbs, I scatter large pebbles or brightly colored marbles and replace each one with a bulb. I dig a small hole eight inches deep with a trowel or special tool—aptly named a "bulb planter." Then I sprinkle a heaping tablespoonful of bone meal in the hole before I drop in the bulb, pointy end up. Next, I replace the soil and the little patch of grass and step on the spot. For the next 20 years, more and more daffodils will bloom.

Bulb care requirements are minimal; fertilizing the lawn will feed the bulbs too. However, there are two points to note: The foliage of the bulbs must not be cut until it yellows—at least six weeks after the flowers fade. So plant them in an area where your lawn can stay long until mid-spring. Should the number of flowers reduce after several years, lift the bulbs when the foliage yellows, divide the clumps and reset individual bulbs.

Other bulbs can be naturalized under deciduous trees, absorbing sunlight before the leaves grow. Or plant them anywhere around your property. Just remember to plant smaller varieties in large clumps for a natural look.■

Bulbs to Naturalize

Large spring-flowering bulbs for the lawn and garden:
Alliums, large varieties
Chionodoxas, blue or white glory-of-the-snow
Daffodils, single varieties or prepared mixtures
Scillas, bluebells, larger kinds
Snowdrops
Tulips, species such as Clusiana

Smaller bulbs for the woodland, doorway garden or rock garden:
Alliums, small varieties
Anemones
Checkered lilies, Fritillaria meleagris
Chionodoxas
Crocuses
Erythronium, dog-tooth violet, trout lily
Galanthus, snowdrops
Leucojum, snowflakes
Lilies of the valley
Muscari, grape hyacinths
Narcissus and miniature daffodils
Puschkinia
Scillas (small kinds)
Tulips, species such as praestans, tarda, Kaufmanniana hybrids

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PLANNED COMMUNITY

Continued from page 107

300 senior citizens pack the banquet hall for a St. Patrick's Day dinner. Minutes after the celebrants have departed, the maintenance crew is at work. Says Dan Weimer, the community center's director, "We're virtually on round-the-clock maintenance here." Not surprisingly, Reston needs another community center.

No one in Reston, no matter how knowledgeable, is willing to guess how many civic, political, religious and social organizations are there. At the latest count, however, and only to hint at the magnitude of citizens' busyness, the Reston Home Owners Association operates 44 ball fields, 51 tennis courts, 50 miles of walkways and bike paths, 32 lanes of bowling, 4 lakes, 15 public pools, a private country club, a 70-acre nature center and 850 acres of dedicated open space.

All of these recreational resources suggest the most compelling of reasons why a community that is truly planned, from the ground up, appeals to so many people: "It's all here," Gay Spaht says, "if you want it."

Yet there is an even more commendable case to be made for Reston. On the strength of its 20-year homebuilding record, the community has come as close as any ever will to achieving housing equity. Unlike most American communities, where a preponderance of middle-class children grow up in neighborhoods they cannot afford to live in later on as young married couples, Reston has succeeded in providing housing to suit most tastes and incomes. That, in itself, is not so unusual; quite a number of essentially residential communities across the country offer houses with a range of price tags.

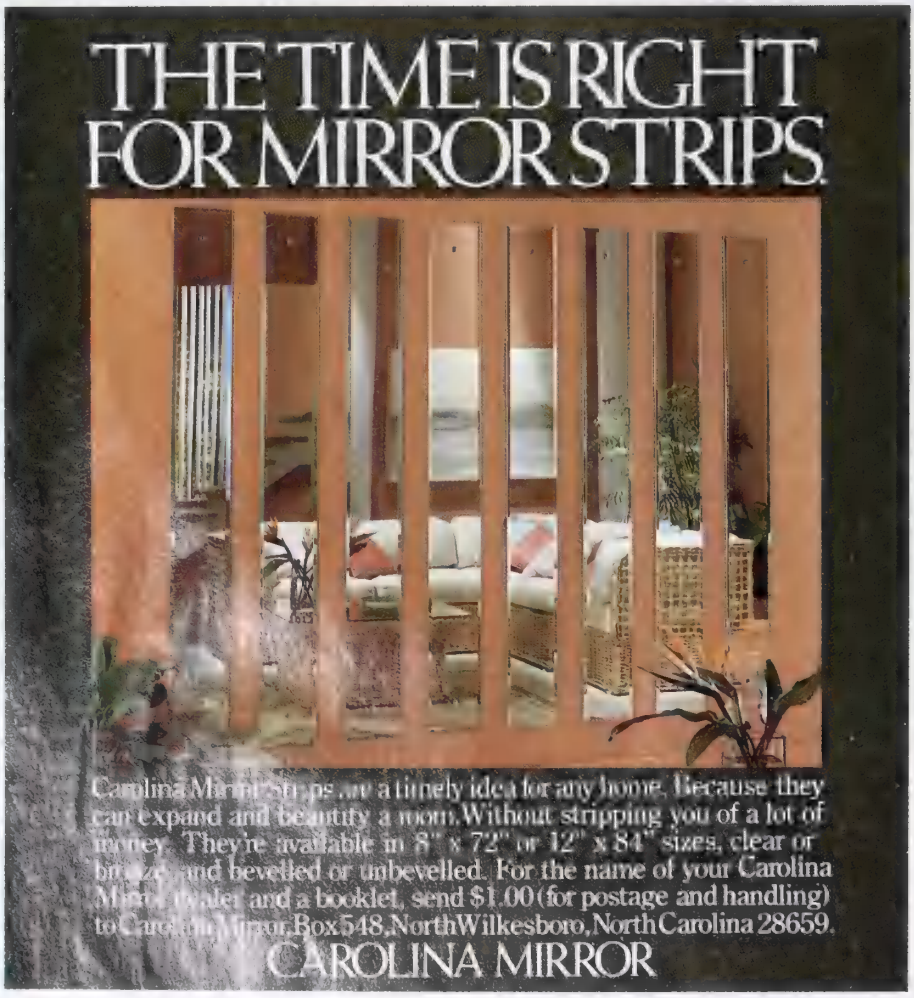
But what does make Reston unique is both the mix of housing types and the varied densities in which they are found. To many urban planners, this new town's chief distinction has been its success in creating an urban presence in a countryside where suburban attitudes are so firmly entrenched. Here within a few miles of each other—and geographically within the same community—are high-rise apartments, town houses on winding lanes, condominiums in which to enjoy "living over the store" in a village center and neighborhoods of single-family homes. Here, too, only a few city blocks from Reston's attractive visitors' center, a wooded site free of near neighbors became the setting for House Beautiful's "Best Small House '84" *(pictured on pages 94 to 105)*.

Because the architects of Reston did get away with challenging suburban taboos, the community works as its developers (successively Robert Simon, Gulf-Reston and today the Mobil-owned Reston Land Corp.) intended for it to work: namely, as a small city. Senior citizens may live in a medium-rise apartment building a few steps from the community center. Young couples may choose a "starter" condominium near a village center. Golfing families may live in a town house along the fairway.

Now a generation old, Reston is demonstrating the wisdom of a housing strategy that accommodates changes in the way people wish to live. Consider, for example, the experience of the Reverend Bill Scurlock, his wife, Mary Jane, and their three children. The Scurlocks were the fourth family to move into Reston, 19 years ago. As time passed and their circumstances changed, they moved four times without ever leaving the community. They have even managed to stay in the same neighborhood. "The early pioneers tend to gather," Bill Scurlock says. "I can go to the bank on Saturday morning and see 15 people I've known for at least 12 years."

While the Scurlocks' son and two daughters have flown the nest, the first generation of homegrown Reston kids are establishing their own homes in town. One such young adult is Nancy Herwig, who came to Reston with her adventurous parents. (Early settlers in Reston and Columbia like to think of themselves as "pioneers.") As a youngster she joined the Junior Trailblazers. Falling under the magical spell cast by the late Vernon Walker, a gifted teach-

(Continued on page 174)





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PLANNED COMMUNITY

Continued from page 172

er-environmentalist to whose memory the community's nature center is dedicated, she decided to become a professional environmentalist. Nancy went away to college, came home to Reston and now runs a myriad of such youth programs as "Hug-A-Tree" in her role as Nature Nancy, the community's resident naturalist.

As an employee of the Home Owners Association, Nancy Herwig functions in an odd political atmosphere. Reston has no mayor, no city council or city manager. In fact, though famous as a new town, it is not a proper town at all but rather a community within Fairfax County that is governed by a board of supervisors. Presumably the county is glad to have Reston within its borders, statistically one of the most governable communities in the country.

The ultimate test of whether a place that claims to be a planned community actually *is* one boils down to this question: Can you live *and* work there? If you can't, you are probably looking at a glorified housing development.

In Reston it is not only feasible to work in the same community where you live; increasingly, it is also the norm. Not long ago, Paul Clancy, associate editor of a thriving local weekly called *The Connection,* reported that a stunning event had occurred. "For the first time," he said, "the number of jobs in Reston exceeds the number of households." The number he quoted at the time was 15,000 jobs. In campuslike settings, more than 700 firms—including such giants as AT&T, GTE, GE, Sperry and the U.S. Geological Survey—have made Reston what every new town aspires to be: a place that has gained the strength to both grow and prosper.

How could one place come so far? Nobody is better qualified to answer than Francis Steinbauer, president of the Mobil Land Development Corp., Eastern Div., who arrived with Robert Simon as an engineer-planner 20 years ago and has remained in Reston ever since. His explanation is simple and entirely apt:

"The time in history was right."■

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BOOKLETS

If you are planning changes in your home, whether decorating or remodeling, House Beautiful has the booklet you're looking for. To order these helpful, handy, fact-filled booklets, turn to page 221 and simply fill out the Booklet Order Form.

BEDDING

1. Feelin' Fit Feels So Good! Get tips on diet, exercise and sleep from a 32-page booklet by Serta, known for Perfect Sleeper mattresses. Includes log to monitor progress. **Serta, Inc. Price, $1.**

BUILDING & REMODELING

2. The Marvin Idea Brochure. Presents basic window facts and terminology. Explains the differences between styles of windows. Twenty-page, full-color booklet contains unusual and varied applications of windows for use in homes ranging from traditional to modern. Ten basic window styles serve as a useful guide. **Free.**

3. Roof Windows and Skylights. This free colorful 24-page brochure shows how roof windows and skylights can transform your attic into a living or work area, add skylight beauty to any room, or expand your construction options. A price list is included. **Velux-America Inc. Free.**

4. Insulated Exterior Doors. New four-color consumer brochure describes the energy-saving, security and maintenance-free features of Therma-Tru entry and patio door systems. The brochure includes valuable information on measuring and ordering a new door, as well as helpful hints on finishing and installing an exterior door. **Therma-Tru Corp. Free.**

5. Doors and Other Elegant Woodwork By Morgan. Complete set of full-color folders describe how to use exterior and interior doors, patio doors, stair parts, entrance trim and mantels to decorate and insulate your entire home with the warmth and beauty of wood. **Morgan Products Ltd. Price, 25 cents.**

6. All New Scholz Design Collection. Here's 176 pages of full-color photos of home designs by the most repected name in luxury housing. **Scholz Master Builders. Price, $3.50.**

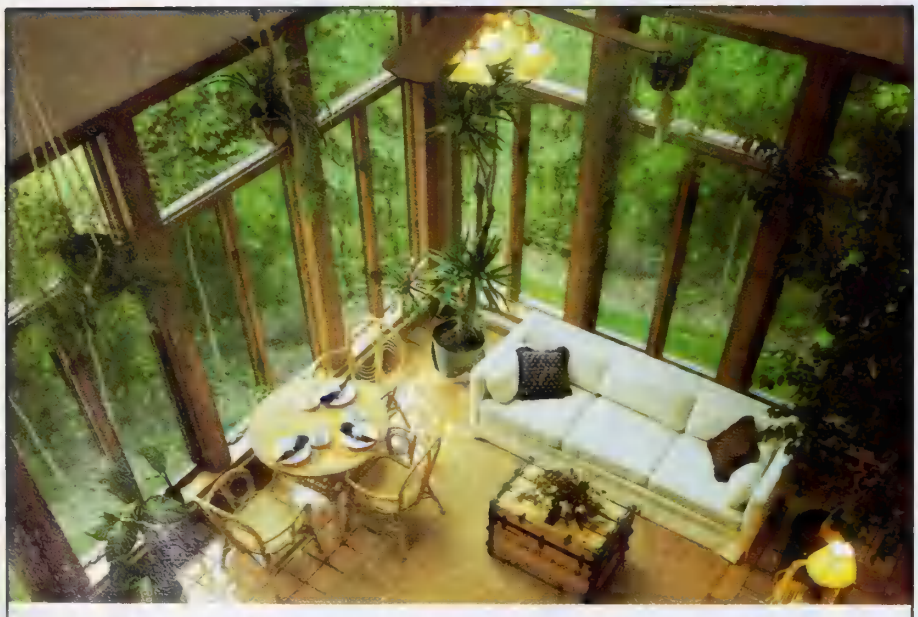
7. "Windows and Gliding Door" Answers From Andersen. Full-color 24-page booklet answers questions about windows and gliding doors in new construction, remodeling or replacement. Sections on planning, angle bays and bows. Description and photographs of Andersen wood and low-maintenance vinyl-sheathed Perma-Shield® windows and gliding doors. **Andersen Corporation. Free.**

8. Remodeling with Windows and Gliding Doors. Andersen Concept IV™ shows how to add big beautiful glass areas to your remodeling *without* significantly increasing heating costs. This colorful 12-page folder explains its application in 12 major U.S. climates. **Andersen Corporation. Free.**

9. The Marvin Terrace Door. Hinged-patio door constructed of Ponderosa pine. A beautiful alternative to aluminum sliding doors. Brochure provides information on energy-saving features plus a variety of options and sizes. Color photographs show traditional contemporary and French styles. **Marvin Windows. Free.**

10. Marvin Windows brochure describes made-to-order windows and their special energy-saving features. It includes unique case histories and shows how windows can be installed in 12 easy steps. No fit kits are necessary because windows are made to fit. **Marvin Window. Free.**

11. Living With the Sun. Color booklet explains in layman's terms the planning, construction and operation of passive solar design operating in a variety of climates and geographical locations. **PPG Industries, Inc. Price, $1.**



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12. Flooring With a Flair! Home remodelers can write for more information about Congoleum Resilient Sheet Vinyl Flooring—a no-wax, low-maintenance durable floor covering to meet all of your home decorating needs. The packet shows a full range of high-style colors and designs. It also includes a warranty and floor-care information. **Free.**

13. Fashions in Floors. Full-color brochures show manufacturer's complete resilient tile line—solid vinyl, vinyl composition, asphalt, "Brite n' Shiny No-Wax." "Touch-Down" self-adhering—for your home. **Kentile Floors. Price, 75 cents.**

CURTAINS, DRAPERIES, FABRICS & LINENS

14. From D. Porthault. A 60-page color catalog shows the latest in tablecloths, napkins, sheets, pillowcases, blanket covers, bath towels, embroideries, appliques and prints, as well as matching china. **D. Porthault, Inc. Price, $2.50.**

15. Window Shopping, Volume I. A complete guide to planning and buying window treatments. Covers draperies and curtains, stylish alternative styles, vertical and mini-blinds, pleated shades, woven woods, etc. Ideas and detailed measuring how-to photos of over 200 colors and patterns. Full color, 132 pages. **Kirsch, Dept. G. Price, $3.**

16. Levolor. Glamorize, dramatize, beautify any interior with Levolor horizontal and vertical blinds. Twenty-eight colorful, idea-filled pages inspire an exciting new outlook. Change any window from dull to dramatic. Plus a 16-page designer section. **Levolor Lorentzen Inc. Price, $1.**

17. Windows With a Fresh Point of View. Thirteen-page color brochure featuring innovative window treatments with instructions for creating them, tips on energy saving, shopping advice and measuring directions—everything needed for a perfect window wardrobe. **Burlington House. Price, $1.**

18. A Sampling of Upholstery Styles that combine the grace of the past with innovative design that's just right for today's home. Look to Highland House for new traditions in upholstered furniture. **Price, $2.**

19. Discover the Century Old Tradition of craftsmanship and value at Statesville-Ross in this complete product catalog. Contains more than 60 pages of color and black-and-white photographs of fine traditional upholstery and occasional furniture. **Stateville-Ross. Price, $10.**

DECORATING IDEAS

20. Free Decorating Gifts. "National Directory" of valuable free gifts and other items plus government benefits for people who are going to decorate. Where to write for hundreds of free gifts, plans, samples, layouts, aids, books, government benefits, low cost loan and money sources and much more. **Weiss and Daughters. Price, $1.99.**

21. "Paint It With Con-tact" brand coverings brochure lists creative uses and how-to's for self-adhesive coverings; practical and whimsical decorating and craft ideas. **Rubbermaid, Inc. Price 25 cents.**

DECORATIVE ACCESSORIES

22. Enter Howard Miller's World—much more than clocks. From traditional grandfather, wall, mantel and alarm clocks, to the ultimate in contemporary designs, Howard Miller's world is where you want to live. Send for a full-color catalog now. **Howard Miller Clock Company. Price, $3.**

23. Mirrors and Accent Pieces. This full-color brochure illustrates a sampling of mirrors, tables, lamps, screens and other accessories. **La Barge Mirrors, Inc. Free.**

FOOD & GOOD SPIRITS

24. Kahlua Drink & Dessert Recipes. Must reading for all lovers of Kahlua, the most versatile

(Continued on page 178)

The lowest stands alone.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

SOFT PACK 100s FILTER, MENTHOL: 3 mg. "tar", 0.3 mg. nicotine av. per cigarette by FTC method.

Competitive tar levels reflect either the Feb '84 FTC Report or FTC method

NOW. THE LOWEST OF ALL BRANDS.

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BOOKLETS

Continued from page 176

liqueur in the world. Our recipe book is filled with deliciously creative ideas. Do send for it. **Maidenstone Wine & Spirits, Inc. Free.**

25. Salad Lovers! Send for sensational ideas from Hormel Bacon Bits. Free folder contains recipes for salads that sizzle, plus a coupon good for 15 cents off Hormel Bacon Bits. Pocket the savings and enjoy 100 percent real bacon on your salads. **Hormel Bacon Bits. Free.**

FURNISHINGS

Selecting the Best From the Rest. Help from House Beautiful comes in two brochures. One guides you on furnishings purchases, the other, tabletop. Both will help you make informed buying decisions when shopping for your home by identifying quality and construction features.

26. Furnishings Guide includes wood and upholstered furniture, carpets, window coverings, bedding, sheets and fabrics. **Price $2.50.**

27. Tabletop Guide includes china, flatware, crystal and table linens plus tips on etiquette, napkin folding and what to buy when. **House Beautiful Magazine, Hearst Corp. Price $2.50.**

FURNITURE

28. Wrought Iron-Indoors and Out. Color brochure features traditional and contemporary lines of casual furniture in a variety of frame finishes and designer-coordinated fabrics. Choose from dining and seating groups, tables, chaises, and servers. Baker's rack, plant stands and other matching accessories also available. **Lyon-Shaw, Inc. Price, $3.**

29. Furniture Care Booklet. Guardsman, manufacturer of quality Guardsman Furniture Care Products, offers this free booklet full of practical suggestions for taking care of your furniture. Recommended and used by leading furniture manufacturers. **Guardsman Chemicals. Free.**

30. White of Mebane. A sample of exciting wood furniture made at the oldest and one of the most respected furniture makers in the South. Four collections, different styles, color brochures. Also includes a booklet discussing the making and care of fine casegoods. **Price, $5.**

31. Color Portfolio of Beautiful Occasional Pieces. This color portfolio features distinctively styled, beautifully crafted tables and curio cabinets in a variety of woods and finishes. Styles include Traditional, Contemporary, Oriental, French and Mediterranean. **Gordon's, Inc. Price $2.**

32. Folio 16. An occasional and dining room collection inspired by furnishings of the Ming and early Ch'ing dynasties. Authentic Chinese woodworking and joinery and specially formulated finishes distinguish the group: Imperial (mellow wood tone), Goatskin (almond), Nephrite (dark green) and Pigeon Blood (maroon) available on selected pieces. **Henredon Furniture Industries, Inc. Price, $3.**

33. Stanley Furniture brochure showcases the Stoneleigh Mahogany Collection: 18th-century bedroom, dining room and occasional furniture that combines authentic Queen Anne and Chippendale styling with practical design features and affordability so important for today's home. **Stanley Furniture. Price, $1.**

34. Three Full-Color Mini-Catalogs attractively displaying the best of the La-Z-Boy line. Reclining chairs, sleep sofas, loveseats and swivel rockers all presented in decorative settings to introduce consumers to the quality of **La-Z-Boy. Price, $2.**

LOUVERDRAPE®



At last. No unsightly overlaps! LouverDrape® "One Piece" Pleated Shades up to 60 inches wide with no overlaps. And in a choice of fabrics, softly transparent to filter the light yet retain the view, or opaque for privacy. 77 choices in all. Fully raised they stack so tightly they almost disappear and releasing the cord locks the shade at any height.

LouverDrape® Metalized Pleated Shades have a microthin layer of aluminum permanently bonded to the polyester fabric. This metalized layer inhibits heat transfer, reflecting the solar radiation in the summer and acting as an insulator in the winter.

LouverDrape® "One Piece" Pleated Shades work for you all year around.

PLEATED SHADES

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SANTA MONICA, CA 90401

WRITE FOR MORE INFORMATION AND THE NAME OF THE NEAREST LOUVERDRAPE DISTRIBUTOR

HOME ELECTRONICS

35. Rid your home of potentially harmful gases and indoor contaminants with the new "Fresh Air Machine." Helps improve indoor air quality by bringing fresh outside air into the home as it expels stale air to the outdoors. **Nutone Housing Group. Price, $1.**

36. Toyostove. All you need to know about kerosene heaters in this 8-page, full color brochure from the world's leading maker of advanced design kerosene heaters. **Toyotomi America, Inc. Free.**

KITCHEN PLANNING, EQUIPMENT & ACCESSORIES

37. Magic Chef has the full line of kitchen and laundry appliances. Complete line featured in this full-color brochure. Certain qualifying models, when purchased through a participating dealer, are eligible for a cash bonus. **Magic Chef, Inc. Price, $1.50.**

38. The KitchenAid Kitchen. Full-color literature contains information about the complete KitchenAid line of quality-built appliances including dishwashers, built-in-ovens and cooktops, trash compactors, food-waste disposer, Instant-Hot water dispensers, mixers and food processors. **KitchenAid Division, Hobart Corporation. Price, 50 cents.**

39. Solving Space With Style. Idea catalog featuring Colorcore surfacing material. A whole new approach to solving old problems—ingenious solutions to tight spaces, fresh color, new angles and smooth curves. Features a complete kitchen planning guide. **Formica Corporation. Price, $2.10.**

40. Home Appliances. Catalog features a full line of manufacturer's appliances. Included are details of individual models, full-color photographs and specifications. **Frigidaire Co. Price $2.**

41. Fashion Kitchens. Beautiful kitchens, cabinet styles, wood finishes and colors along with practical, functional work areas and convenience accessories are shown. This colorful booklet will help you convert kitchen dreams into reality. **St. Charles Mfg. Co. Price, $6.**

42. Kitchen Appliances: Electric cooktops, grill-ranges, self-cleaning wall ovens, microwave ovens, dishwashers and disposers. All ranges feature downdraft ventilation (no hood needed). Numerous accessories can be used with convertible grill-ranges including new induction cooktop. **Jenn-Air Company. Free.**

43. White-Westinghouse "Space Mates". Full-size laundry pair offers installation flexibility, economy of operation and energy savings unmatched by a top loading washer and dryer. "Space Mates" can be installed almost anywhere—stacked, washer and dryer requires only 27 inches of space. **White-Westinghouse. Price, 25 cents.**

44. Kitchen Cabinet Guide. A 12-page full-col-

(Continued on page 180)

It really pays you to get a Lennox Pulse gas furnace.



← You get about 55¢ to 65¢ worth of heat for every fuel dollar with a conventional standing pilot gas furnace.

← The super-efficient Lennox Pulse delivers 93¢ to 97¢ worth of heat per fuel dollar. →

Take it from Dave Lennox: Independent consumer reports continue to rate the Lennox Pulse™ furnace as a top recommendation for heating efficiency.

While standard furnaces send much of their heat up the flue, the Pulse sends most of its heat into your home. Depending on the model, the Lennox Pulse can save you 30% to 43% in energy consumption.

Of course the Pulse costs more than less efficient furnaces, but thanks to its dramatic energy savings, it doesn't take the Pulse long to make up the price difference.

After that, your savings keep growing. In fact, the Pulse furnace may give you a better return on investment than money markets or CDs.

The super-efficient Lennox Pulse makes natural gas—always the best way to heat your home—an even better value. The Pulse uses an advanced new technology—a process that ignites tiny quantities of gas 60-70 times per second! Complete combustion occurs with each "pulse" ignition, delivering almost waste-free heat. And the Pulse is so reliable, the heat exchanger assembly is backed by a 20-year limited warranty.

Thousands of homeowners are enjoying big fuel savings with the Lennox Pulse. If you, too, would like to keep your heating costs down, talk to your independent Lennox dealer today. Or send the coupon for more information.

Sure, Dave. I want to cut my fuel consumption. Please send me information on your Lennox Pulse Gas Furnace.

LENNOX

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PHONE (____) _____
Area Code



Mail this coupon to: Lennox Industries, Dept. 303, P.O. Box 809000, Dallas, Texas 75380-9000.

More people come home to the warmth and comfort of natural gas, America's Number One energy value.

©1984 American Gas Association

Gas gives you more for your money.

BOOKLETS

Continued from page 178

or brochure describes several cabinet lines. Each two-page spread features a decorator-styled kitchen that offers a multitude of helpful ideas for the homeowner. **Merillat Industries, Inc. Price $1.**

45. Ruppman Marketing Services has new, 28-page booklet that gives you tips on buying major kitchen appliances, ideas on kitchen planning, plus energy-saving advice. **Ruppman Marketing Services. Price, $1.**

MAIL-ORDER

46. Bloomingdale's By Mail Ltd. can bring our living quarters to yours. Now, the best in the house is available to you. Introducing . . .our first in a series of home furnishings catalogues. We'll send you this first edition followed by others. **Bloomingdale's By Mail Ltd. Price, $4** (goes toward first purchase).

47. Laura Ashley 1984 Catalog Kit. Here you will find their Seasonal Fashion Catalog, Bridal Catalog and the 1984 Home Furnishing Catalog. Fresh, romantic and timeless fashions for you and your home, available in over 50 shops and by mail order. **Laura Ashley, Inc. Price, $4.50.**

48. The Metropolitan Museum of Art Catalog has 124 pages of unusual presents produced by the Museum. Jewelry, glass, porcelain, silver, stationery, calendars, books and prints, as well as an unparalled selection of Christmas cards. **Price, $1.**

SILVER, CHINA & CRYSTAL

49. Yamazaki Tableware redefines stainless steel with the introduction of The Designer Flatware, The Serving, The Casual and The Gift Collection. Created by a team of international artists, crafted of easy care 18/8 stainless steel. Full-color brochure featuring Yamazaki's collections of fine table fashions. **Yamazaki Tableware, Inc. Price, $1.00.**

50. Lenox China and Crystal. The choice of presidents and kings, is shown in both contemporary and traditional patterns with a full range of serving pieces. Hand-blown Lenox Lead Crystal as well as china and crystal gifts are illustrated in this full-color booklet. **Lenox China and Crystal. Free.**

51. Waterford Crystal. Probably the best investment you'll ever make in decorating you home. Not only does it illuminate your home, Waterford lamp or chandelier transforms it! **Waterford Crystal. Free.**

52. Aynsley Bone China. All-color booklet illustrates the china that the Queen of England chose for herself. **Waterford Crystal. Free.**

53. Waterford Crystal. That's all you need t say! Booklet shows styles available in this beautiful Irish lead crystal. **Waterford Crystal. Free.**

54. Add the Sparkle of Jewels to Your Tabl With Cristallerie Zwiesel: Created by third- an fourth-generation glass cutters, these fine piece have been gracing tables of the world since 187 New brochure shows all of the "jewels." **Cristal lerie Zwiesel. Price, 25 cents.**

55. Hutchenreuther . . .Fine Porcelain treasure since 1814 for superior quality and aesthetic beau ty. Skillfully crafted and designed by internation ally renowned artists. Illustrated, full-color bro chure. **Hutchenreuther. Free.**

56. Fostoria offers a full-color, 16-page bro chure that makes it easy for you to select th crystal, glassware and dinnerware you want fo your home, plus exciting gift ideas. And "think a the fun you'll have with Fostoria." **Fostoria Glas Company. Free.**

57. Come Dine With Kings. Royal Copenhage Porcelain and Georg Jensen Denmark cordially in vite you to experience opulent table settings tha grace the royal dining halls of Europe. Folio show luxurious appointments. Also: Full color booklet showing Denmark's Holmegaard Crystal and Stel ton Stainless Steel. **Royal Copenhagen Porcelair Price, $2.**

58. Bing & Grondahl's "Perennial Pets." Full color brochure illustrating the newest animal an bird figurines. This renowned Danish porcelai maker has hand-decorated each piece in soft sub tle colors that are sealed forever under a glasslik glaze. **Bing & Grondahl Copenhagen Porcelair Inc. Price, 50 cents.**

59. Crystal Stemware and Giftware by Lali que and Saint Louis. Limoges porcelain dinner ware by Robert Haviland & C. Parlon. Countr French earthenware by Louis Ourioux. **Jacque Jugeat,** American distributor. **Price, $1.**

60. WMF-Fraser's Stainless Collection. A work of art for your home. Each design is a inspired creation crafted of the finest 18/10 stain less steel. Pamphlet shows 23 stainless pattern and three 24K gold electroplated patterns. **WMF America, Inc. Price, 50 cents.**

61. Villeroy & Boch China & Crystal: Mor Than Continental. Presented in a major, full-colo folio collection. Unquestionably European, it's th look favored in the fashionable households o France, Belgium and German. **Villeroy & Boch Price, 50 cents.**

62. History of Royal Worcester and Spod Popular patterns of Royal Worcester fine bon dinnerware, porcelain dinnerware and oven-to-ta ble cookware. Spode fine bone dinnerware, fin Stone China, Imperial Earthenware and Cookware **Royal Worcester Spode, Inc. Price, $1.**

TRAVEL

63. Experience the values of Rendezvous Tim in Bermuda, a flower-bedecked paradise in th mid-Atlantic, where the beaches are pink, the ac cents are British and the weather is delightfull spring-like. Send for our free brochure and pla your visit now. **Bermuda Department of Tour ism. Free.**

WALLCOVERINGS

64. The New Showpieces Collection Answer Your Needs. Our sophisticated styling belongs t you. In the "dream come true business," our lon experience allows us to offer you the newest col ors, designs and, of course, fabrics. Your friend will admire your choice: The look of **Mitchel Designs;** 16-page, full-color brochure. **Price $2.**

MISCELLANEOUS

65. Nikon. For more free information on how t get the legendary sharpness of a Nikon len . . .without focusing, check the readers respons box #65. **Free.**

66. "Teaching Your Dog To Catch A Flyin Disc" 16-page leaflet explaining the techniques o throwing a disc for a dog. And, if championshi ability is developed, it tells where to get informa tion about local, state, regional and world finals o the Invitational. **Gaines Foods, Inc. Free.**■

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Dramatic lighting is an inexpensive way to alter the atmosphere of your home. Forecast Lighting makes it happen with magnificent, solid brass fixtures to highlight your house.

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Hang an original work of art.

A bright idea from Pella.

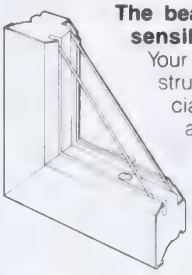
Expand your horizon with the new Pella Sunroom Bay.



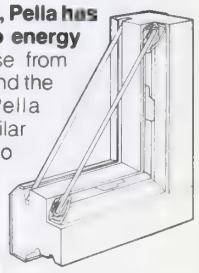


Pella has taken the idea of a bay window a step further and created a unique, walk-in bay that expands living space and floods the room with light. It could be the perfect replacement for that old picture window, or a stunning focal point in a new home.

Fill it with plants, but save some room for people because the light and lively ambiance is irresistable. And, upon closer inspection, you'll see all the special details and features that make Pella the significant difference in windows — especially bay windows!



The beauty of wood inside — sensible protection outside. Your Pella Sunroom Bay is constructed of solid wood, specially chosen for its strength and superior insulating qualities. Inside, all you see is the beauty of select western pine, ready to accept a beautiful natural finish, stain or paint. Outside, the Sunroom Bay is completely clad with a sturdy aluminum jacket that doesn't need paint. This low-maintenance finish is available in white or dark brown.



With windows all around, Pella has paid special attention to energy features. You can choose from double or triple glazing. And the weatherstripping on Pella Casement Windows is similar to that on a refrigerator — so tight that it seals 16 times better than industry standards. Plus, the exclusive Pella Slimshade® offers more than instant control for shade and privacy — it has considerable energy-savings benefits as well when closed.



Visit your nearest Pella Planning Center and see the Pella Sunroom Bay and all that Pella has to offer for old homes and new. You'll find Pella listed in the Yellow Pages under "Windows". Or send the coupon for more information.

Two free booklets!

Please send me two free booklets on Pella Products
I plan to ☐ build, ☐ remodel, ☐ replace.

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Address _____

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This coupon answered in 24 hours.

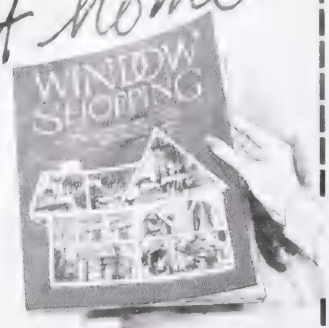
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ADDRESS _____

CITY _____

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SMALL-HOUSE SOURCES

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

Designer: **Carolyn Guttilla,** Plaza One, Box 670, Locust Valley, NY 11560. *Builder:* **Felix Construction Corp.,** Warren Katz, President, PO Box 2909, Reston, VA 22090. *Architect:* Lester Walker, PO Box 678, Woodstock, NY 12448.

● *Pages 94 and 95:* **All-weather wood foundation,** American Plywood Association—Northern Counties Lumber Co., PO Box 97, Upperville, VA 22176. **Exterior cedar siding,** Western Red Cedar Lumber Assn.—McMillan-Bloedel (M), Building Material, Dunmar Building, Suite 120, Dundalk Marine Terminal, 2700 Broening Hwy., Baltimore, MD. 21222. **Roofing,** Red Cedar Shingle and Hand-split Shake Bureau—Western Cedar Roofs (R), 14401 Pine Lane, Woodbridge, VA 22191. **Benjamin Moore exterior stain,** Impervo High Gloss Enamel, French-blue—McCormick Paint Works Co. (R), 8524-G Tyco Road, McLean, VA 22101. **Windows**—Marvin Windows (M,T), 8030 Cedar Avenue So., Minneapolis, MN 56763. **Skylights**—Velux (M), 2200 Cabot Boulevard West, Bucks County Business Park, Langhorne, PA 19047. **Garage door**—Heritage Door Co. (M), 525 E. Chelten Ave., Philadelphia, PA 19144. **Exterior doors**—Morgan Products Limited (M), PO Box 2446, Oshkosh, WI 54903; Morgan Millwork, Distributor, PO Box 2003, Mechanicsburg, PA 17055. **Landscaping**—Seneca Falls Greenhouses and Nursery, 10618 Leesburg Pike, Vienna, VA 22180. **Antique steamer chaise**—Ann-Morris Antiques (R), 239 E. 60th St., NY 10022.

● *Pages 96 and 97:* **Hardwood flooring,** Natural Oak Flooring Manufacturers Association—Plumly Lumber Co. (M), PO Box 2280, Winchester, VA 22601. **Floor finish**—Minwax Co. Inc. (M), 102 Chestnut Ridge Plaza, Montvale, NJ 07645. **Hardware**—Schlage (M) available at local hardware stores. **Electrical fixtures**—Lightolier (M), 346 Claremont Ave., Jersey City, NJ 07305. RAF chaise #V990-61; **armless love seat** #V990-55; two armless chairs #V990-2; **ottoman** #V03-Vanguard Furniture Company (M), Old Highway 70-A East, Hickory, NC 28601. **Prospers bench** #47-4033, Tricorn Black finish—Habersham Plantation Corporation (M), Box 1209, Toccoa, GA 30577. **Upholstery fabric** on chaise and armless seating, Dyer, peach, color—S. Harris & Co. Inc. (M), 991 Francisco St., PO Box 2856, Torrance, CA 90509; LCS (T), 1059 Third Ave., NY 10021. **Painted floorcloth** by Peter Fasano, 1309 Madison Ave., NY 10128. **White matte tulip torchère** #41837—George Kovacs (M), 24 W. 40th St., NY 10018. **Collection of brass candlestick holders; Chinese bowl with blue border**—John Rosselli antiques (T), 255 E. 72nd St., NY 10021. **Antique brushed-steel military chest, antique painted square stool/table, antique artist paintbox**—Woodward & Lothrop (R), 11th & G Street, NW, Washington, DC 20013. **Majolica leaf plate and maple leaf dish, antique crib quilt**—Marston Luce Antiques (T,R), 1314 21st St., NW, Washington, DC 20037. **Off-white multitex mohair throw**—Sweet Nellie–A Country Store (R), 1262 Madison Ave., NY 10028. **Hot Line #7615-7 pink/white stripe pillow fabric,** 100 percent cotton—Carleton V, 979 Third Ave., NY 10021. **Polyanthus #1320** floral chintz on pillow, 100 percent cotton, Apricot—Cowtan & Tout, (T), 1322 Third Ave., NY 10021. **Large basket holding twigs**—Gordon Foster Antiques (T,R), 1322 Third Ave., NY 10021. **Del Mar Soft Light windowshades**—Del Mar (M), 7130 Fenwick Lane, Westminster, CA 92683; (800) 854-6436. **Potted flowers and trees**—Devonshire (R), North Liberty St., Middleburg, VA 22117. *Entertainment center (bottom left):* **Panasonic television, large antique white milk bowl**—Woodward & Lothrop (R), 11th and G St., NW, Washington, DC 20013. **Stereo equipment**—Yamaha (M) 6660 Orangethorpe Rd., Buena Park, CA 90620. **Painted box with monkeys**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Shaving mirror**—Hastening Antiques Ltd. (R), 6 W. Washington St., Middleburg, VA 22117. Medium and small white ceramic buckets—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Artile ceramic plate**—Elizabeth Eakins (T,R), 1053 Lexington Ave., NY 10021.

● *Page 98 (top):* **Seagrass Squares #CK218 sisal rug**—Import Specialist (T), 82 Wall St., NY 10005. **Green and white Bistro chair, marble café table, painted green Victorian plant stand**—Woodward & Lothrop (R), 11th & G St. NW, Washington, DC 20013. **Green wood bench**—Marston Luce Antiques (T,R), 1314 21 St., NW, Washington, DC 20037. **Flowers**—

YOU CAN ORDER HOUSE PLANS

Plans for "Best Small House '84" are available from House Beautiful Houses, Princeton Plans Press, PO Box 1737, Sandusky, OH 44870. One set, $90; three sets, $130; additional sets (beyond three), $25 each. Send certified check or money order payable in U.S. currency only to House Beautiful Houses, Princeton Plans Press (no cash or personal checks, please). Add $5 per set postage and handling, $10 for three or more sets. No telephone orders or COD's. Items shipped to Canada are subject to Canadian tariff. Plans are not returnable or refundable.

(Continued on page 184)

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Cocktail Table – 24×48×16h $199
End Table – 20×26×21h $163
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WESO CERAMIC TILE STOVES:
An enduring marriage of warmth and beauty

In your choice of eight different sizes and eight decorator tile colors—including handpainted delft patterns.

WESO Ceramic Tile Stoves blend and harmonize with the most tastefully decorated room setting, where a stark metal stove would be rudely out of place. Descendents of the magnificent *Kachelofen* heaters of Europe, they combine 600 years of history with superb modern combustion technology. They're some of the most efficient, clean-burning stoves you can buy. And they burn wood or coal interchangeably.

Though a WESO rivals or exceeds almost any stove its size for heat output, the tiles themselves *stay safe to the touch*. You can actually lean against a WESO while it fills your home with wonderful *Kachelofen* warmth. Its unique "ceramic shell" design circulates heated air naturally throughout your rooms, creating *even* temperatures everywhere, and a mild yet penetrating heat no ordinary stove can match for comfort.

You can install a WESO freestanding, or on your fireplace hearth. Its slim profile hugs your wall discreetly, saving valuable room space. Simple to operate, these "civilized" stoves offer every convenience feature you could ask for, including an automatic thermostat that ends constant tending, a pull-out ash pan, and a tempered glass window.

Yet fully equipped, with nothing extra to buy, our most popular models cost no more than a quality cast-iron or soapstone stove. Why settle for any stove that gives you less?



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☐ Send me your literature by First Class Mail, showing the WESO in all models and colors, and detailing all their advantages. Enclosed is $1.00.

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State _____ Zip _____

Ceramic Radiant Heat
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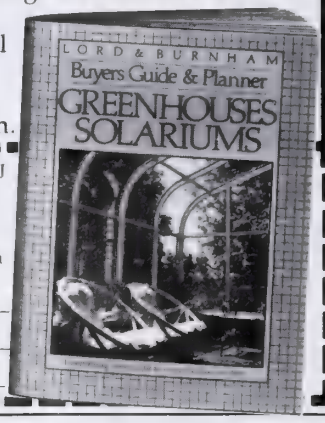
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Name _____

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City _____ State _____ Zip _____

SMALL-HOUSE SOURCES

Continued from 182

Seneca Falls Greenhouses and Nursery (R), 10618 Leesburg Pike, Vienna, VA 22180. *Bottom:* **Deck cushions and pillows** 100 percent cotton sailcloth duck, natural—Circle Fabrics Inc. (T,R), 263 W. 38th St., NY 10018. **Warwick 100 percent mercerized cotton,** resin finish; **Buttercup #110052, Willow #110056, Pink #110068 pillow fabrics**—Greeff Fabrics Inc. (T), 155 E. 56th St., NY 10022. **Garden umbrella, green and white Bistro chairs; pine tray by Towle,** Ralph Lauren Home Furnishings Collection—Woodward & Lothrop (R), 11th & G St., NW, Washington, DC 20013. **Large white ceramic oval platter, Italian ceramic botanical plates with green borders**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **White ceramic pitcher**—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013.

● *Page 99:* **Oval cherry dining table #37-2317,** 72 by 23 by 49 inches, 48 inches extended; **Chippendale side chairs #43-5010,** 22 by 22 by 39 inches, cherry; **Welsh dresser,** 58 by 15 by 32 inches, top #23-2030, bottom #23-2025, Palace Ballroom green finish—Habersham Plantation Corp. (M), PO Box 1209, Toccoa, GA 30577. **Dice hand-painted fabric on chair seat by** Peter Fasano, 100 percent cotton—Alan Campbell Inc. (T), 979 Third Ave., NY 10022. **Ascot cutlery with cherry handle and silver tips, crystal and silver water goblets; drabware khaki salad and dinner plates by Towle, white on white embroidered napkins by Bardwill, and waterglasses by St. Gobin,** Ralph Lauren Home Furnishings Collection—Woodward & Lothrop (R), 11th & G St., NW, Washington, DC 20013. **Majolica pitcher, coffeepot and fruit compote; Chinese celadon covered dishes**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Pastel two-tone bowls, pastel Confetti plates, soup tureen, ceramic basket, majolica leaf plates**—Gordon Foster Antiques (R,T), 1322 Third Ave., NY 10021. **White porcelain creamer, round white paper doily placemats, white ceramic bowl**—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Antique painted green twig planter**—Marston Luce Antiques (T,R), 1314 21st St., NW, Washington, DC 20037. **Potted herbs, flowering plants**—Devonshire (R), North Liberty St., Middleburg, VA 22117.

● *Pages 100 and 101:* **Oak-faced kitchen cabinets**—Burger Cabinet Shop (T,R), PO Box 681, Herndon, VA 22070. **Range/oven and microwave**—Jenn-Air Corporation (M), 3035 Shadeland Indianapolis, IN 46226. **Dishwasher, disposer, hot water dispenser, compactor**—In-Sink-Erator (M), 4700 21st St., Racine, WI 53406. **Sub-Zero refrigerator**—Sub-Zero (M), PO Box 4130, Madison, WI 537-11-0130. **Built-ins**—Furniture Concepts, PO Box 2909, Reston, VA 22090. **Corian countertops**—E.I. DuPont DeNemours & Co. Inc. (M) Wilmington, DE 19898. **Cylinder wall lights**—Capri Lighting (MI), 6430 E. Slauson Ave., Los Angeles, CA 90040. **Touch-a-matic #305/wall unit telephone**—AT&T Consumer Products (M), 5 Wood Hollow Road, Parsippany, NJ 07054. **High Country hand-painted stools**—Rank & Company (T,R), 4 Newtown Lane, Easthampton, NY 11937. **Love settle bench #47-1105, Santa Fe finish**—Habersham Plantation Corp. (M), Box 1209, Toccoa, GA 30577. *Baskets (left to right):* Gordon Foster Antiques (R,T), 1322 Third Ave., NY 10021; Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013; Woodward & Lothrop (R), 11th & G St. NW, Washington, DC 20013. **Herb plants**—Devonshire (R), North Liberty St., Middleburg, VA 22117. **Blue and white transferware platters, fruit compote**—The English Way Inc. (R), 115 E. 60th St., NY 10022. **Glass canister, white ceramic pitcher cream and sugar servers, jello mold, white ceramic batter bowl, mixing bowl, lettuce leaf soup tureen, fruit compote, chicken soup tureen airtight canisters**—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Coat towel holder, pine wood plates and pine wood bowl by** Towle, Ralph Lauren Home Furnishings Collection; **yellow rain slicker, Mighty OJ juicer, Cuisinart Food Processor, 10-cup Krups coffee maker, terra-cotta Romertopf clay baker, willow basket, Citizen Clock, Calphalon cookware, Henckel's knife block and knives, Reliance wood cutting board,** 12 by 16 inches; **combo salt and pepper mill** by Le Mill, **colorful olive oil pasta tin, lettuce spin dryer**—Woodward & Lothrop (R), 11th and G St., NW, Washington, DC 20013. **Antique cream crock and cerami pitcher with children on it**—John Rosselli antiques (T), 255 E. 72nd St., NY 10021. **Round tray**—Gordon Foster Antiques (R,T), 1322 Third Ave., NY 10021. **Artile ceramic plate** black, white and pink—Elizabeth Eakins (R,T), 1053 Lexington Ave., NY 10021.

● *Page 102:* **Cherry bed #57-2842,** c. 1770 queen size; **writing table #53-2210,** Livingston Kitchen green finish; **The Residence folding screen,** 64 by 78 inches high—Habersham Plantation Corp. (M), Box 1209, Toccoa, GA 30577. **Patience bed linens and Duvet cover,** Log Cabin collection by Ralph Lauren; **antique mixing table, faux marbleized tabletop finish, antique Hitchcock chair, assorted baskets**—Woodward & Lothrop (R), 11th & G St., NW, Washington, DC 20013. **White theatrical gauze bed hangings** 10 yards, 50 inches wide, $8.50 per yard—Dazian Fabrics (T), 423 W. 55th St., NY 10019. **Area rug #40042 C,** Romanian Kilim Tapestry design, 9 feet 6 inches by 6 feet—Stark Carpet Corp. (T), 979 Third Ave., NY 10022. **French**

(Continued on page 186)

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RONSON CORPORATION

SMALL-HOUSE SOURCES

Continued from 184

square, sham—Nunnalle Linen—François Nunnalle (R), 105 W. 55th St., NY 10019. **Portrait of a girl, oil painting**—Hastening Antiques Ltd. (R,T), 6 W. Washington St., Middleburg, VA 22117. **Stack of paper covered boxes, desk blotter, letter rack, pencil box, picture frame**—The Mediterranean Shop (R), 876 Madison Ave., NY 10021. **DuPont Antron extra body nylon carpet** #928-1314, Sunset Blush Karastan (T), 979 Third Ave., NY 10022. **Assorted picture frames, bisque white lamp, painted leather box with Rubrum lilies and butterflies, Majolica pitcher**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Antique paper covered hatboxes, framed penmanship drawings, antique magnifying glass**—Cherishables Antiques (R), 1608 20th St., NW, Washington, DC 20009. **Tortoiseshell tea caddy and sewing box**—Marston Luce Antiques (R,T), 1314 21st St., NW, Washington, DC 20009. **Clock** by Sony, Touch-a-matic 300 telephone, almond streamline series—AT&T Consumer Products (M), 5 Wood Hollow Road, Parsippany, NJ 07054. **Casablanca ceiling fan** #40666, antique white—Casablanca Fan Co., (M), PO Box 424, City of Industry, CA 91747.

● *Page 103:* **Tile**—Sterling, American Olean Tile Co. (M), 1000 Cannon Ave. Lansdale, PA 19446. **Plumbing fixtures**—American Standard (M) 50 W. 40th St., NY 10018. **Artile ceramic plate**—Elizabeth Eakins (R,T), 1053 Lexington Ave., NY 10021. **Purple and white towels and pine wood bowl** by Ralph Lauren Home Furnishings Collection—Woodward & Lothrop (R), 11th & G St., NW, Washington, DC 20013.

● *Page 104:* **Shaker Stripe wallpaper, Country Hart Stripe border; Shaker Stripe #AWF-614-G-0, Country Heart Flower AWF-606-G01, Thomas Bartlett #AWF-601-G-01 fabrics in quilt**—Hinson & Co. (R), 979 Third Ave., NY 10022. **Quilt** by Karen Berkenfeld—Felicity Quilts & Patchwork (R), 150 W. 79th St., NY 10024. **Sweetheart bed,** #57-2832, c. 1780, queen size, Tricorn black finish; **corner table** #33-2515, Palace Ballroom green finish; **butler's tray tea table** #33-2522, King's Arm Rose Pink—Habersham Plantation Corp. (M), Box 1209, Toccoa, GA 30577. **Needlepoint rug**—Stark Carpet (T), 979 Third Ave., NY 10021. **Botanical prints**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Oxford cloth bed linens,** Ralph Lauren Home Furnishings Collection (sheets and pillow shams), **Fair Isle cable knit throw,** 100 percent wool, off-white; **tea towel,** Ralph Lauren Home Furnishings Collection—Woodward & Lothrop, (R), 11th & G St., NW, Washington, DC 20013. **Brass swing arm lamps with transparent shade** #4703—George Kovacs (M), 24 W. 40th St., NY 10018. **Wire cemetery bench**—Cherishables Antiques (R),

(Continued on page 188)


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SMALL-HOUSE SOURCES

Continued from 186

1608 20th St., NW, Washington, DC 20009. **Large basket with handles**—Seneca Falls Greenhouses & Nursery (R), 10618 Leesburg Pike, Vienna, VA 22180. **Round tea tray**—Gordon Foster Antiques (R,T), 1322 Third Ave., NY 10021. **Majolica cauliflower teapot, pineapple sugar bowl, dessert plate, majolica floral wicker creamer, china sprig cup and saucer, sterling silver knife, fork and spoon, stuffed cat, c. 1892**—Marston Luce Antiques (R,T), 1314 21st St., NW, Washington DC 20037.

● *Page 105 (top):* **Slipware Stripe wallpaper**—Hinson & Co. (T), 979 Third Ave., NY 10021. **Sleigh bed** #57-1300, Santa Fe finish, twin size, **Country French sideboard** #23-2045, Santa Fe finish; étagère, Palace Arms red #27-1525—Habersham Plantation Corp. (M), Box 1209, Toccoa, GA 30577. **Bed linens, Tattersall, Oxford and Breakfast collection** by Ralph Lauren Home Furnishings Collection; **Woodsman Plaid hand-woven cotton rug,** 6 by 9 feet, red/black; **large basket, books**—Woodward & Lothrop (R), 11th G Street, NW, Washington, DC 20013. **Antique Windsor comb-back chair**—Hastening Antiques (R,T), 6 W. Washington St., Middleburg, VA 22117. **Antique paisley shawl**—Marston Luce Antiques (R), 1314 21st St., NW, Washington, DC 20037. **Painted blue trunk, fishing creel, 19th-c. Greek Revival architectural model**—Cherishables Antiques (R), 1608 20th St., NW, Washington, DC 20009. *Bottom:* **Sleep sofa** CW595-76, **upholstered chair** #V-35-Vanguard Furniture Company (M), Old Highway 70-A E, Hickory, NC 28601. **Eldo sofa fabric, Netto chair fabric,** 100 percent cotton—Alan Campbell Inc. (T), 979 Third Ave., NY 10022. **Manchester coffee table** #33-2710, Sage finish—Habersham Plantation Corp (M), Box 1209, Toccoa, GA 30577. **New Star carpeting** #928/8890, **Du Pont Antron extra body nylon, Mountain Taupe**—Karastan (T), 979 Third Ave., NY 10022. **Genesis telesystem telephone** with automatic dialing and touch sensitive surface; **Telehelper 2700 answer and record machine**—AT&T Consumer Products (M), 5 Wood Hollow Rd., Parsippany, NJ 07054. **PC jr. computer** #128KB—IBM, 1615 S. Congress Ave., Delray Beach, FL 33444; (800) 447-4700. **Spatterware pitcher**—Hastening Antiques (R,T), 6 West Washington St., Middleburg, VA 22117. **Blue/white porcelain potpourri bowl**—The English Way (R), 115 E. 60th St., NY 10022. **Blue/white spatterware star dish, 19th-c. inlay box, large 19th-c. comb decorated box, large baskets above computer**—Cherishables Antiques (R), 1608 20th St., NW, Washington DC 20009. **Glass stool** by Pace; solid brass floor lamp by Herco—Woodward & Lothrop (R), 11 & G St., NW, Washington, DC 20013. **Painting** by Andrew Topolski, 30¼ by 44 inches, pastel—Judith Selkowitz Fine Arts Inc. (R), 25 W. 56th St., Suite 504, NY 10019.■

LIGHTENING WOOD SURFACES

The ceiling joists and hardwood floors in our "Best Small House '84," (*pictured on pages 94 to 105*) were lightened to help expand the look and feel of rooms and spaces. These surfaces were "stained" with white, but the process differed from surface to surface.

Ceilings. We used bone-colored Benjamin Moore Alkyd Sani-Flat in a mix—60 percent paint/40 percent thinner. One coat of paint was applied with a brush, then wiped off immediately with rags. The effect, as you can see in the photographs, is of wood that has been lightened without losing grain.

Floors. The process is more complicated because floors must be hardy enough to be cleaned periodically and walked on. Here, step by step, is how the look can be achieved:

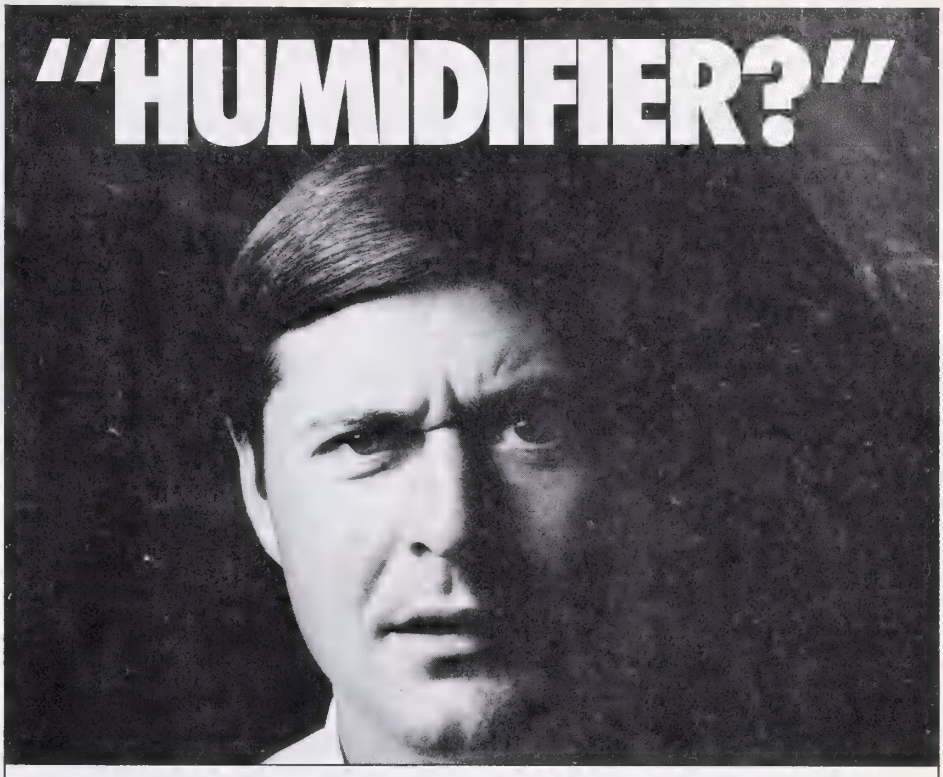
1. Sand the floors, using an electric belt-sander (you can rent from a hardware or home center store) and #2 sandpaper. Finish with #1/0 sandpaper.

2. Clean the surface, then sponge-mop it lightly with water to open the grain. Let dry a few minutes.

3. With a brush, towel or long-handled roller, apply white penetrating stain. (We used #210 White Duroseal from Minwax.) Let stand 8 to 10 minutes, then wipe off with towel or rags.

4. When floor is dry, apply sealer according to manufacturer's instructions. Urethane is easiest to work with, though it has a tendency to yellow. Some experts recommend Skandian from Minwax, a urea formaldehyde clear sealer. (Be sure to wear a mask and take all other safety precautions indicated.) If more than one coat is called for, allow each coat to dry thoroughly—the time required depends to a large extent on the amount of humidity there is in the air.■

RESEARCH AND VERIFICATION: JOHN KING OF THE AMERICAN WOOD COUNCIL



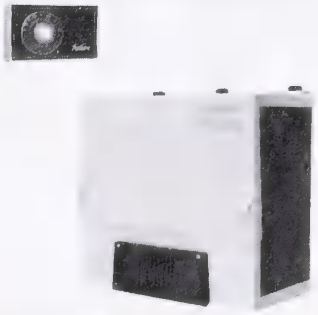
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For retail sources of merchandise coded (M) contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

●*Page 20: 1.* **Circular screen,** 65 by 71 inches also in pink and yellow—Maville Interiors, Inc (T,M), 200 Lexington Ave., Suite 709, NY 10016. *2.* **Reversible screen,** 2 by 5 feet 2 inches copyright 1983, custom ordered—Dennis Miller Associates (T), 72 Fifth Ave., NY 10011. *3.* **Tarsia lacquered wood lattice screen,** 72 by 6 inches high, available by square foot, 1-by-1 inch grid; 1-by-2-inch grid, eight standard colors—Casa Nova (M), 979 Third Ave., NY 10022. *4.* **Trompe l'oeil screen,** 6 by 6 feet, each panel, 24 inches; acrylic paint on canvas backed with coordinating fabric—The Trompe L'Oeil Gallery (R), 24 E. 81st St., NY 10028. *5.* **Folding screen,** 75½ by 68 inches wide, 100 percent cotton canvas panels, wide range of colors, custom ordered—Jensen-Lewis (R), 89 Seventh Ave., NY 10011. *6.* **Verdure à Grands Ramages #1205-91 screen,** 101½ by 81 inches high, imported by Connoisseurs Gallery Inc., a division of Henredon Furniture Industries Inc. (M), PO Box 70, Morganton, NC 28655. *7.* **Quint screen** with lacquered steel frame, 28¾ by 64½ inches; **Nota magnetic bulletin board,** 27¾ by 17¾ inches, black or white; **Binetta grid,** plastified steel, 27¾ by 36 inches, black, red, white, yellow, assorted accessories available—Vivere (M), 250 W. 57th St., #731, NY 10019. *Shown on Vivere Corp. screen:* **Braun calculator,** $80; **Becker library set including letter opener and scissors,** $25—Sointu (R), 20 E. 69th St., NY 10021.

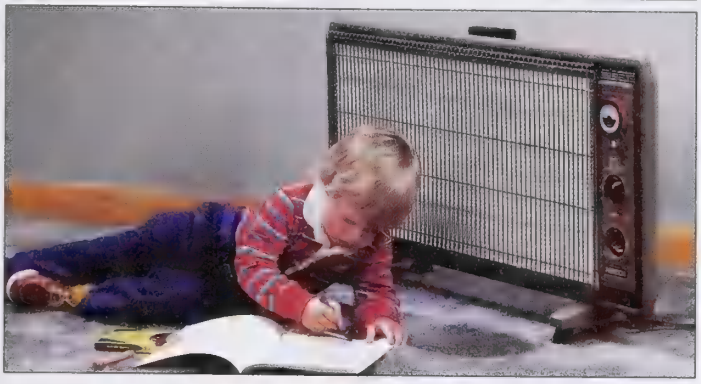
HB LOOKOUT

●*Page 35:* For information on The Pawlet Potter's products write **Marion Waldo McChesney** The Pawlet Potter, Pawlet, VT 05761 or call (802) 325-3100. **Mary Anne doll and other dolls** $375 to $450 at Sak's, New York City; Robinson's, Los Angeles; Genna's Fine Gifts, Warren, MI; Eloise's Collectibles, Houston, TX; Gottschalk's, Fresno, CA. **The book *Mary Anne* by Mary Mapes Dodge;** illustrations by June Amos Grammer (Lothrop, Lee & Shepard, 1983, $10. **Here's where to see—and to buy—the new art furniture.** *Chicago:* **Cal Spitzer,** Netto Furniture & Design, 525 N. Noble St., 60622 (open by appointment); **Hokin Kaufman Gallery,** 210 W. Superior, 60610. *Los Angeles:* **Janus Gallery** 8000 Melrose Ave., 90046; **Functional Art,** 9000 Melrose Ave., 90069; **Asher/Faure** Gallery, 612 N. Almont, 90069; **Whiteley Gallery,** 111 N. La Brea Ave., 90036. *New York City:* **The Rec Studio,** 301 Church St., 10013; **Dennis Miller Assoc.** (T), 72 Fifth Ave., 10011; **Arc,** 24 W.

(Continued on page 192.)

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PRODUCT INFORMATION

Continued from page 190

57th St., 10019; **Furniture Club,** 257 W. 19th St., 10011 (open by appointment); **The Gallery at Workbench,** 470 Park Ave. So., 10016; **Max Protetch Gallery,** 37 W. 57th St., 10019; **Gallery 91,** 91 Grand St., 10013.

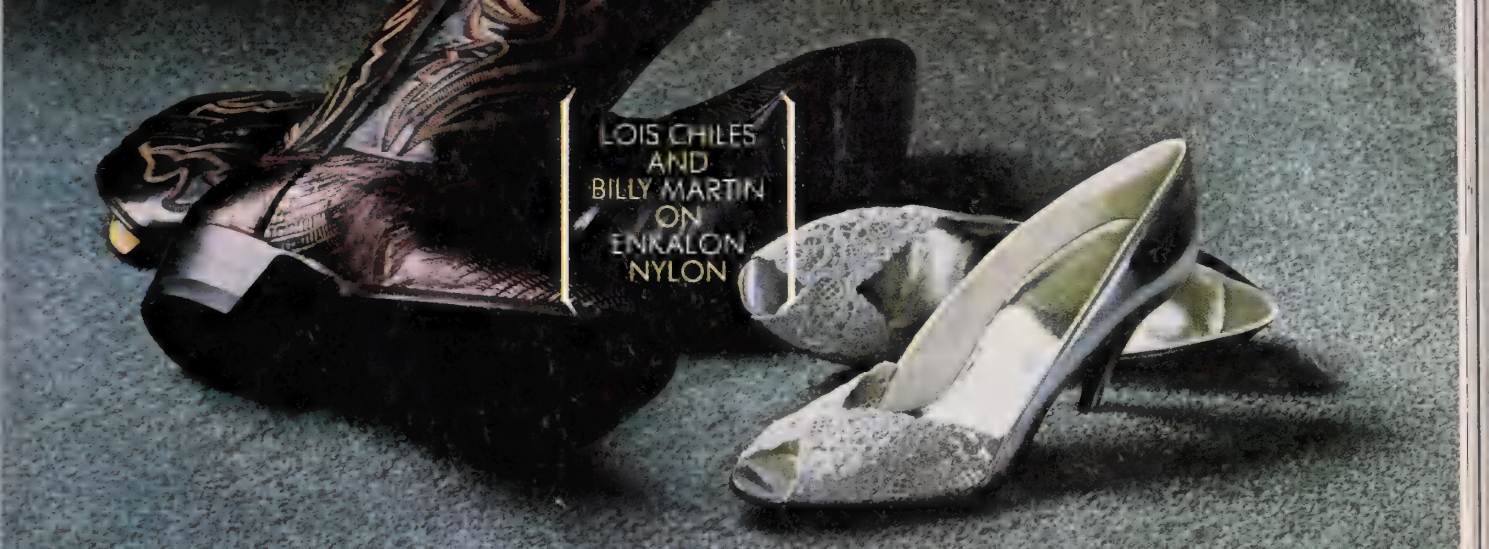
●*Page 38:* Catalog sources for reproduction lighting: **Lt. Moses Willard,** Colonial Tin Craft 7805 Railroad Ave., Cincinnati 45243; catalog, $2, includes simple lanterns and chandeliers with tin animal figures. **Authentic Designs,** The Mill Rd., W. Rupert, VT 05776; catalog, $3, includes colonial designs with glass globes. **Heritage Lanterns,** 70A Main St., Yarmouth, ME 04096 has a wide selection of brass and glass fixtures, catalog, $2. **Lundberg Studios Contemporary Art Glass,** Box 26, 131 Marine Ave., Davenport, CA 95017 has a wide range of handmade art nouveau globes in its catalog, $5, along with Victorian designs. **Nowell's Victorian Lighting,** Gate Five Road at Harbor Dr., Box 164, Sausalito, CA 94966 has extensive Victorian fixtures in its catalog, $3.50. **King's Chandelier Co.,** Highway 14, Eden, N.C. 27288 offers crystal fixtures, from the simple to the dazzling, in its $2 catalog.

●*Page 47:* For information on **Phillip Mueller's plates,** contact Phillip Mueller, PO Box 73, Knickerbocker St., NYC 10002 or look for them at all Neiman-Marcus stores, Bergdorf Goodman, NYC; The Table Setting, 1016 E. Las Olas, Ft. Lauderdale, FL 33301; Accessories After the Fact, 9301 Wilshire Blvd., Los Angeles 90210.

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●*Pages 81 to 83:* **French jardiniere, blue and white,** $1,250; **Chinese famille porcelain vase,** pink, yellow, blue and white, c. 1860 (one of pair), pair, $2,400—Word, Travis Fine Antiques (R,T), 2285 Peachtree Road, NE, Atlanta 30309. **English black coal fireside box,** early 19th c., $620; **four English parrot prints** by George Edwards, 18th c., $425 each; **needlework pillow,** 18th c, $625; Staffordshire spill vase, $375—Hayes-Leger Associates (T), 351 Peachtree Hills Ave. NE, Atlanta 30305. **Large tobacco leaf porcelain platter,** $1,500; **tobacco leaf pattern platter** on ottoman, $650; **porcelain vegetable tobacco leaf dish,** $650; **tortoise shell box,** $395; **Chinese porcelain jardiniere on table** *(rear),* $650; **gilded porcelain fruit coolers,** pair, $2,850; **porcelain mug,** $250; **Bengal Tiger shell-shaped dish,** $357; **Bengal Tiger shell design porcelain dish** on small table *(front of sofa)* $350; **Newhall porcelain pitcher,** $650; **Chinese porcelain vase lamp,** $450; **shade,** $28; **English porcelain oval clobbered basket tray,** $375—Jane J. Marsden Antiques (R, T), 2300 Peachtree St. NW, Atlanta 30305. **Area rug,** 12 feet 8 inches by 8 feet 5 inches—Coury Rugs Inc. (T), 515 Madison Ave., NY 10022. **Brass candlestick, black and gold lacquered box;** Baker Furniture Co. 1661 Monroe St. Grand Rapids, MI 49502 **Gallica #32066/4 fabric,** red/green—Clarence House (T), 40 E. 57th St., NY 10022. **Portrait above fire place** Hogarth School, $10,000; **brass and iron coal fire grate,** English 18th c. $1,600—T. Ruben Jones Inc. (R, T), 2293 Peachtree Road NE, Atlanta 30309. **Glass and marble ornaments,** English 19th c., pair, $900—Bunny Davis Antiques (R), 2269 Peachtree Road NE, Atlanta 30309. **White wool throw** by Edelman Leather, $350—Marion Kent Ltd. (T), Atlanta Decorative Arts Center, 351 Peachtree Hill Ave. NE, Space 132, Atlanta 30305. **Sheraton tripod table with brass banding,** #5082 15⅝ by 12⅛ by 28 inches high; **Lady Howick sofa** #886-86, 86 by 35½ by 35½ inches high; **two spoon-back tub chairs** #5035, Irish regency style, 22 by 25 by 37 inches high, **wing armchair** #5036; **Baroque canterbury** #5028, 26 by 14 by 21 inches high; **mahogany and giltwood armoire** #5026, 53¼ by 23½ by 103¼ inches; **console** #5027, 33¼ by 13¼ by 30 inches high; **mirror** #5008; **chair** #477, fully upholstered; **ottoman** #400, 36 inches round; **bench** #5010; **card table, Irish Antique; hall table** #5029, carved mahogany, 60 by 32¼ by 33½ inches high—Baker Furniture Co. (M), 1661 Monroe St., Grand Rapids, MI 49502.

●*Pages 84 and 85:* **Irish pine buffet and hutch** #16921-420, Replicas 1800 collection—Thomasville Furniture Industries Inc. (M), Thomasville, NC 27360; Macy's (R), Herald Square, NY 10001. **Wicker love seat** (special order only); **imported Spanish ladderback chair** hand carved in Barcelona—Lord & Taylor (R), Fifth Ave. and 39th St., NY 10018. **Club chair** #1090, **ottoman** #519—Lee Industries (M), PO Box 26, Newton, NC 28658. **Lampion Quilted fabric** #5728 color #11 on club chair and ottoman—Boussac of France Inc. (T), 979 Third Ave., NY 10022. **Cricket table** #117537, light pine, America collection—Lane Furniture (M), Altavista, VA 24517. **Porcelain cabbage tea service**—Cherchez (R), 864 Lexington Ave., NY 10021. **Blue and white ceramic basket**—Scentsitivity (R), 39 E. 65th St., NY 10021. **Antique stoneware-base lamp with pierced paper shade, teddy bear, straw hat, cutting board with heart motif**—The American Country Store (R), 969 Lexington Ave., NY 10021. **Rag rug,** 100 percent linen; **yellow Shetland wool throw; St. Anne white napkin,** 100 percent linen; **Oxford pink napkin,** 100 percent pima cotton; **Roundhill blue/white napkin,** 100 percent linen—Ralph Lauren Home Furnishings (M), 1185 Avenue of the Americas, NY 10036. **Nineteenth-c. Mayday child's Sunday school chair**—Rank & Co. (R,M), 4 Newtown Lane, East Hampton, NY 11937. **White lace pillows**—Cherchez (R), 864 Madison Ave., NY 10021. **Large rectangular basket**—Sweet Nellie (R), 1262 Madison Ave., NY 10128. **Hareplanes print** by Julia Butcher—Greengrass Gallery (R), Macy's/The Cellar, Herald Square, NY 10001. **Two boxes with goose motif, goose on wheels**—Richard Smith (T), 225 Fifth Ave., NY 10010. **White ceramic bowls with heart motif, two white ceramic candle holders with heart motif**—Macy's (R), Herald Square, NY 10001. **White bowls (four) with pink rim, Kristina** collection—Conran's (R), Citicorp Center, NY 10022. **Mari-**



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mekko pink/white check mugs, honey pot, white mixing bowl, utensil crock, Hearth collection—Pfaltzgraff (T), 225 Fifth Ave., NY 10010. **MacKenzie-Childs ceramic plates** (3), **chowder bowls** (2), **creamer, crib quilt on love seat cushion,** 100 percent cotton, custom order. The Gazebo (R) (MO), 660 Madison Ave., NY, NY 10021.

●*Page 86:* **Shaw of Cambridge desk** #7037 501—Weiman Co. (M), Warren St., Christiansburg, VA 24073. **Secretary** #4388, Palladian collection—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654. **Love seat** #7900 LF—Lee Industries (M), PO Box 26, Newton, NC 28658. **Delft Blue #B41371 chintz** on love seat—Stroheim & Romann Inc. (T), 155 E. 56th St., NY 10022. **Table** #1579, Columbani collection, faux goatskin, natural color—Casa Bique (M), PO Box 788, Thomasville, NC 27360. **Hand-painted floor covering** by Didio•Knabe©, heavy cotton duck, custom orders—Susan Myke Concepts (T), 979 Third Ave., NY 10022. **Pedestal side table** #80-643—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603. **Trompe l'oeil marbleized lamp**—Bloomingdale's (R), 1000 Third Ave., NY 10022. **Greek Urn** #LB20, earthenware, Omega line; **Josephine bust** #H798, Faux Marble line—Soovia Janus (T), 225 Fifth Ave., NY 10010. **Ionic column,** stone-carved, five sections—LCS Inc. (T), 1059 Third Ave., NY 10021. **Mira-Marmoreus #560.626.4 blue fabric,** Canna design—Mira-X International (T), 246 E. 58th St., NY 10022.

●*Page 87:* **Red and white striped sofa** #876 by John Mascheroni—Swaim Originals (M), PO Box 4147, High Point, NC 27263. **Delta bookshelf** *(left)* **and bar/dresser**—A+B America (M), 530 Nepperham Ave., Yonkers, NY 10701. **Libreria Vertica bookshelf** *(right)*—Vivere/Seccose (M), 1 W. 64th St., NY 10023. **Venturi Queen Anne chair** with maple frame and plastic laminate surface in "surf"—Knoll International (M), 655 Madison Ave., NY 10021; Knoll Design Center (T), 105 Wooster St., NY 10012. **Marble cigarette table** #DL 10-4091A—David L. (T), 200 Lexington Ave., NY 10016. **Kandido lamp** designed by Porshe for Luci—Lee's Studio Gallery (R), 211 W. 57th St., NY 10019. **Ovni Coup bowl** of spun aluminum designed by Christian Duc—Sointu (R), 20 E. 69th St., 10021. **Black and white ceramic tiles**—Amaru Tile Selection (T), 979 Third Ave., NY 10022.

●*Page 88:* **Mirror** #H0198, black lacquer with silver trim; **mantel** #H0197, oyster crackle finish with silver trim, maple frame by Interior Crafts—Baker-Knapp & Tubbs, Inc (T), 200 Lexington Ave., NY 10016. Chair #879 by John Mascheroni—Swaim Originals (M), PO Box 4147, High Point, NC 28603, **"Avenues" black lacquer table** #83-120—Drexel Heritage (M), Drexel, NC 28619. **Paris side table wtih marble top**—Donghia (T), 979 Third Ave., NY 10022. **Equilibre rug** designed by Christian Duc, 100 percent hand-tufted wool—Classic Gallery (R, T), 120 Thompson St., NY 10012. **Lalique "Bacchantes" vase**—Frieda at the Waldorf (R), 301 Park Ave., NY 10021. **Two-tone Deco frame** #62-00237—Cartier Inc. (R), 653 Fifth Ave., NY 10022. **Crystal martini glasses,** 1920's reproduction—Cristallerie Zwiesel (M), 3 Odell Plaza, Yonkers, NY 10703. **Deco snake lamp** #999-99999—Bloomingdale's (R), 1000 Third Ave., NY 10022. **Silver tray on table**—Sigma (T), 225 Fifth Ave., NY 10010. **Stainless steel cocktail shaker**—Ad Hoc Housewares (R), 842 Lexington Ave., NY 10021.

●*Page 89:* **Love seat with black lacquer base** #2763—Thayer Coggin (M), 427 South Road, PO Box 5128, High Point, NC 27262. **Antique Japanese *tansu* chest,** blond wood—Diane Love (R), 851 Madison Ave., NY 10021. **Antique Samurai's Kamishimo vest**—Omarts (R, MO), 421 Main St., Franklin, TN 37064. ***Shoji* screen,** natural frame—Miya Shoji & Interiors, Inc. (R), 107 W. 17th St., NY 10011. **Black lacquer carp chest** on stand #28745343 01201—Bloomingdale's (R), 1000 Third Ave., NY 10022. **Pennsylvania Bars rug** #1E1, 6 by 9 feet—Thos. K. Woodard (R) (MO), 835 Madison Ave., NY 10021. **Two wood boxes covered with hand-painted and gilded paper**—Tansuya (R), 159 Mercer St., NY 10012. **White porcelain plates and sake set** by Ikuzi Teraki, **black chopsticks**—Sointu (R), 20 E. 69th St., NY 10021. **Chair #2306** designed by JR Strignano for Christopher Douglas Ltd. Collection—Allan Hamilton (T), 200 Lexington Ave., NY 10016. **Noguchi Lamp #3X**—George Kovacs (R), 831 Madison Ave., NY 10021. **Hand-thrown "Raku" ceramic vase and teapot**—Limited Editions (T); 253 E. 72 St., NY 10021.

●*Pages 90 and 91:* **Lafayette secretary deck** #87-15-29, two glass doors, two glass shelves, canister light, 36 by 12 by 47 inches high, $720; **Lafayette secretary bureau** #87-15-26, four drawers, drop lid with pull-out supports, 35 by 19 by 41 inches high, $960; **Queen Anne side chairs** #87-11-60, 39 inches high, $288 each; **bed steps** #87-13-72, 20 by 18 by 14 inches high, $180; **Chippendale lamp table** #87-15-10, one drawer, 26 by 26 by 23 inches high, $420; all Stoneleigh Mahogany Collection—Stanley Furniture (M), Stanleytown, VA 24168. **Regency chair, round leather topped table**—Kentshire Galleries (T), 37 E. 12th St., NY 10003. **Japanese coffee table**—Joseph Rondina (T, R), 27 E. 62nd St., NY 10021. **Leaf #80913 fabric** on Queen Anne side chairs and chair near French door, 100 percent cotton, 50 inches wide—Rose Cumming Chintz Ltd. (T), 232 E. 59th St., NY 10022. Old Richmond Bridge oil painting, 18th c.; **Faux Bois octagonal reproduction side table, dog footstool, footstool, early 19th c.; candlesticks, needlepoint pillows**—Trevor Potts (T) (R), 1011 Lexington Ave., NY 10021. **Tole tub,** English, 19th c.—Gordon Foster (R,T), 1322 Third Ave., NY 10021. **Courtnay Strié #11166.06** wallpaper, washable, printed, pretrimmed; **Termonde Texture #68291.01** fabric on love seat, 52 percent flax, 48 percent cotton, 50 inches wide; **Dover Texture #69468.01** fabric on sofa, 53.4 percent cotton/46.6 percent rayon, 48 inches wide; **Chambly Plaid Taffetas #141700.00** for table skirt and pillows, 100 percent rayon, 50 inches wide; **Bonaventure Stripe #18198.00** fabric on chair, 54 percent acrylic/46 percent rayon, 51 inches wide; **Coraux #61581.01 glazed chintz** on chair, 100 percent cotton, 55 inches wide, Museum Reproduction, Musée Des Arts Decoratifs, Paris, FR; **Chateau Landon #77400.04** glazed chintz, 100

(Continued on page 220)



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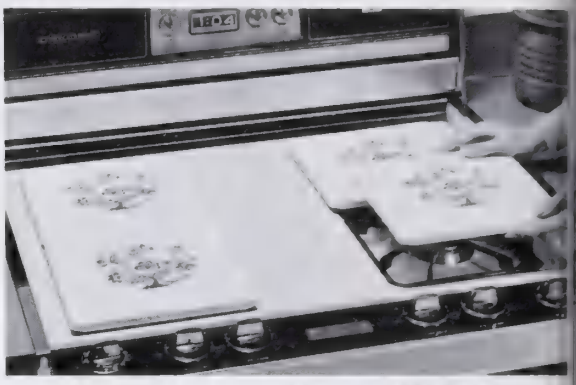
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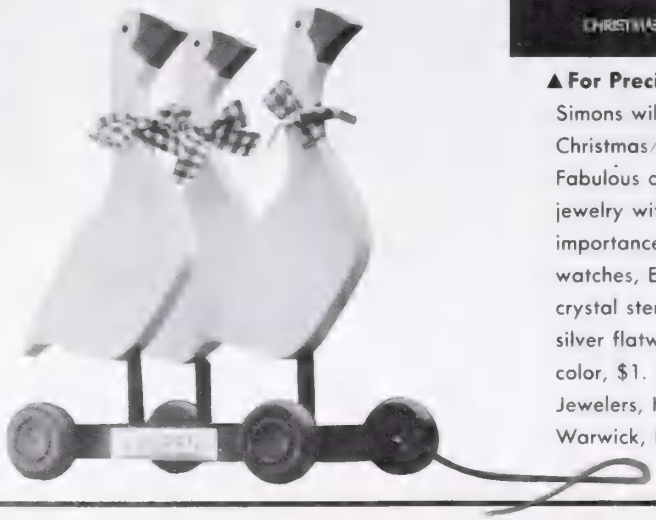
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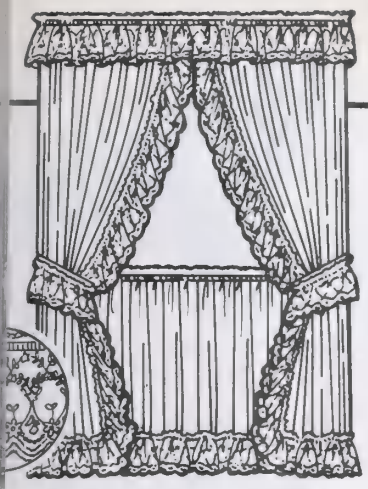
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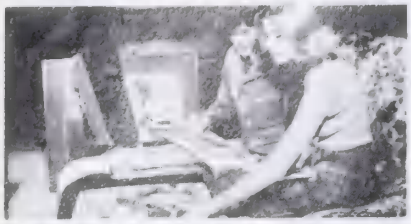
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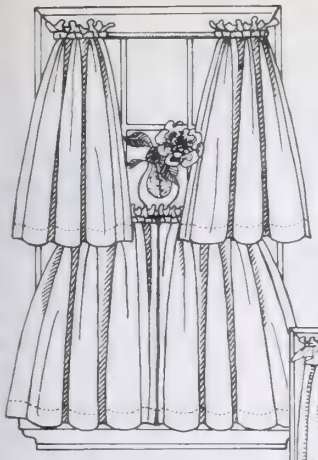


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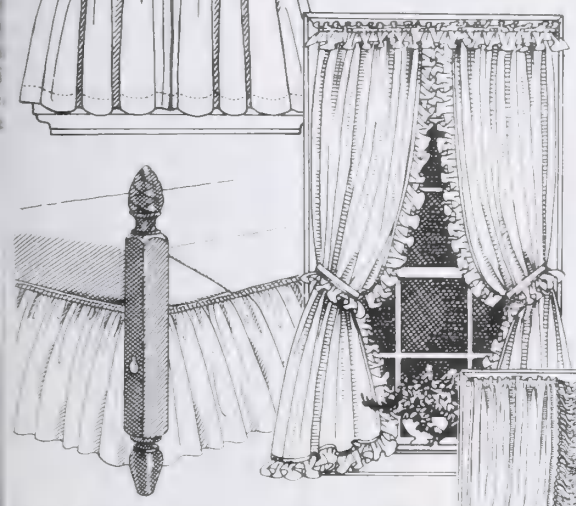
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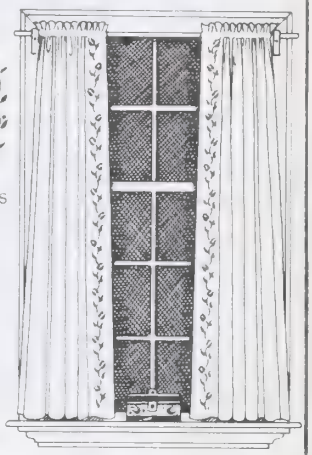
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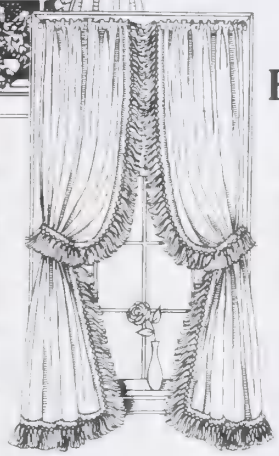
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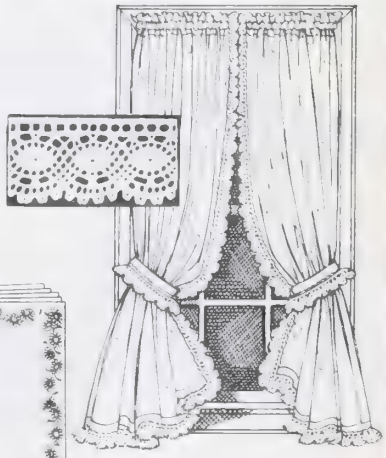


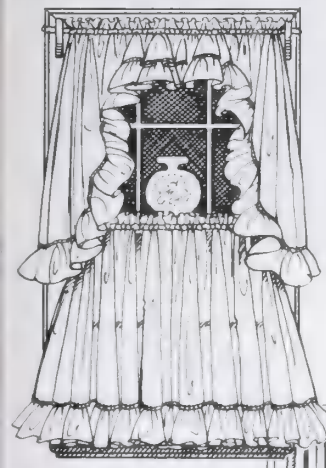
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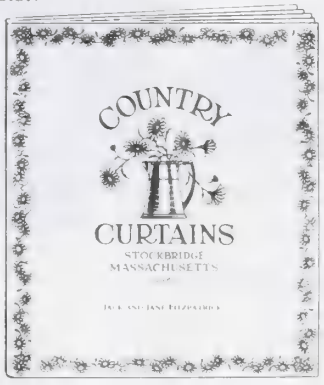
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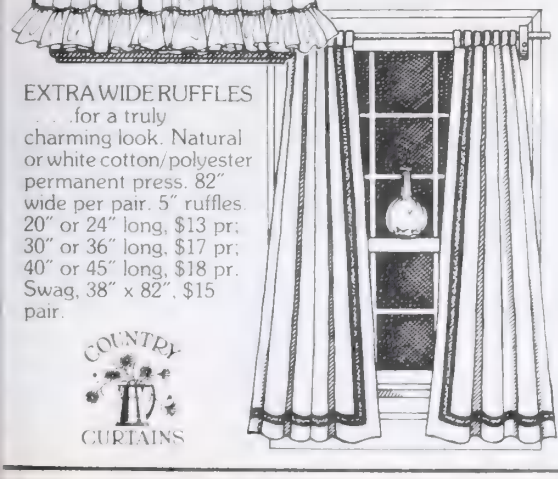


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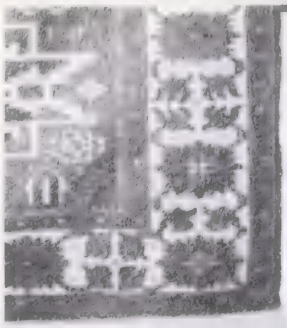
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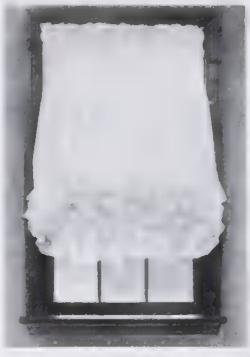
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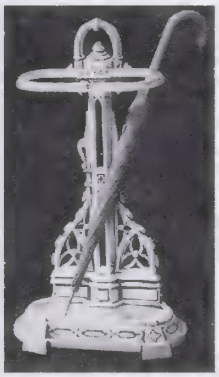
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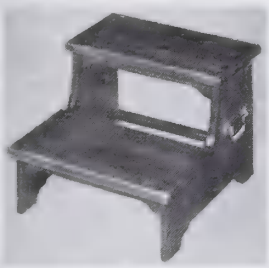
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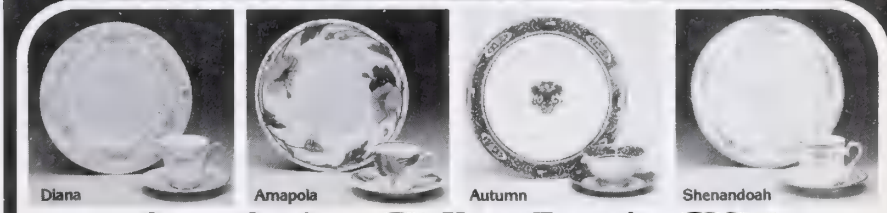
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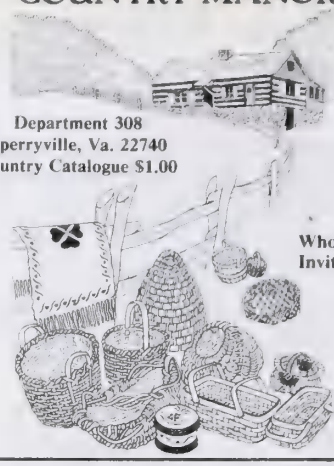
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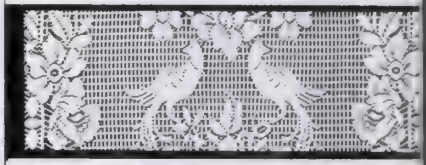
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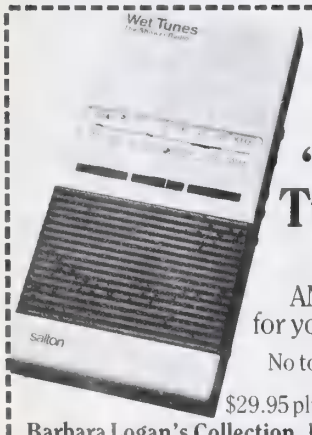
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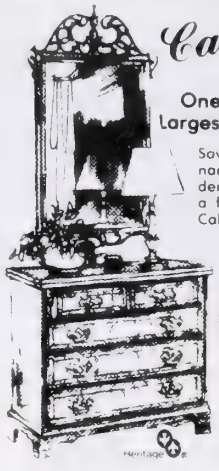
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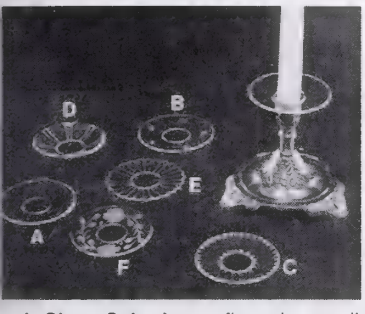
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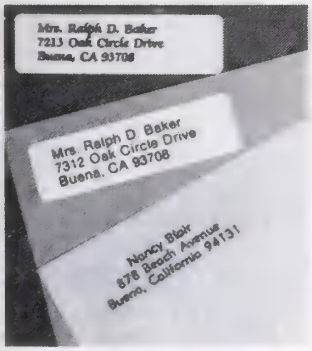
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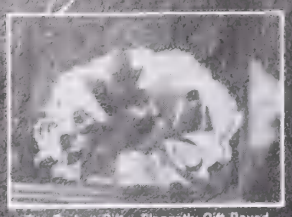
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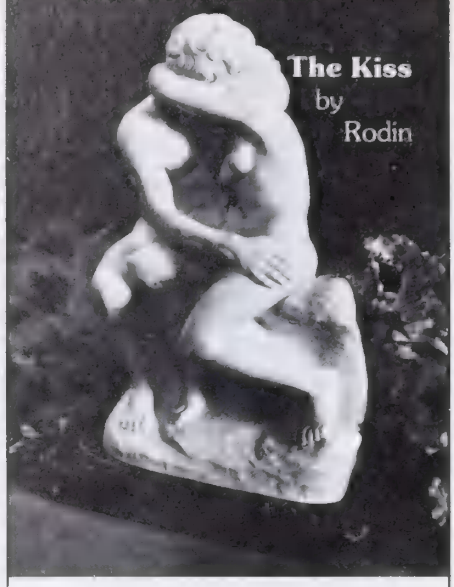
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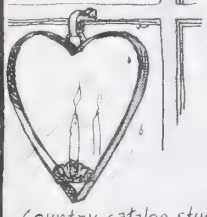
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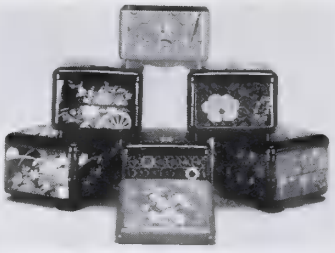


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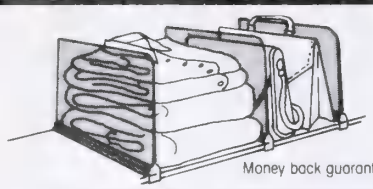
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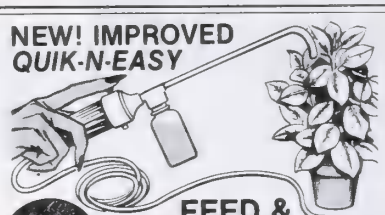
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Fairfax	B
First Frost	A
Florentine Lace	C
Fontana	A
Formality	A
Francis Ist	C
French Provincial	B
French Renaissance	C
French Scroll	B
Gadroonette	B
George & Martha	B
Grand Baroque	C
Grand Colonial	B
Grand Victorian	D
Grand Renaissance	B
Greenbrier	A
Hampton Court	B
Joan of Arc	B
John & Priscilla	B
King Albert	B
King Edward	B
King Richard	C
Lady Hilton	B
Lark	B
La Scalla	D
Lasting Spring	A
Legato	C
Louis XIV	B
Lyric	A
Madeira	A

PATTERNS	GROUP
Mansion House	B
Marlborough	C
Mary IInd	B
Medici	D
Melrose	C
Michelle	B
Milburn Rose	B
Minuet	B
Modern Victorian	A
Newport Scroll	C
18th Century	C
Normandie	C
Old Colonial	C
Old Master	B
Old Mirror	C
Onslow	D
Pantheon	B
Prelude	A
Queen's Lace	C
Rambler Rose	A
Repousse	C
Rhapsody	B
Romance of the Sea	D
Rondo	A
Rosepoint	B
Royal Danish	C
Savannah	B
Sentimental	B
Silver Flutes	A
Silver Rose	B
Sir Christopher	C
Spring Glory	B
Stately	B
Stieff's Rose	B
Stradavari	B
Strasbourg	B
Sweetheart Rose	B
Tara	B
Tranquility	A
Wedgewood	C
Wild Rose	B
William & Mary	B

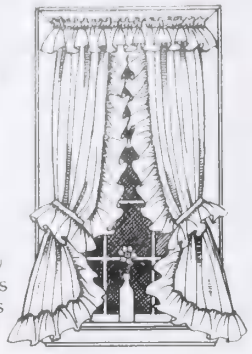
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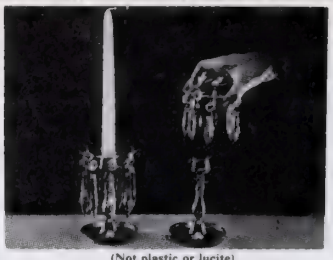
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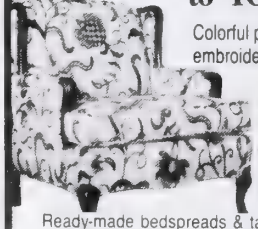
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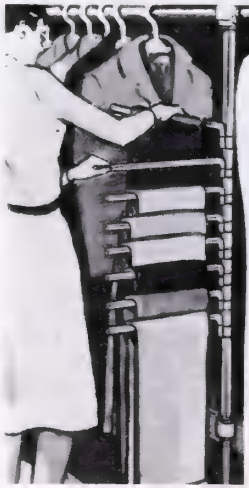
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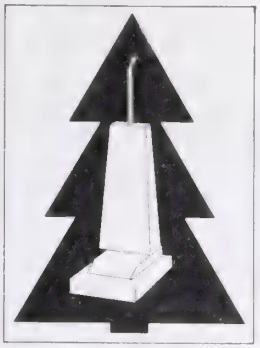
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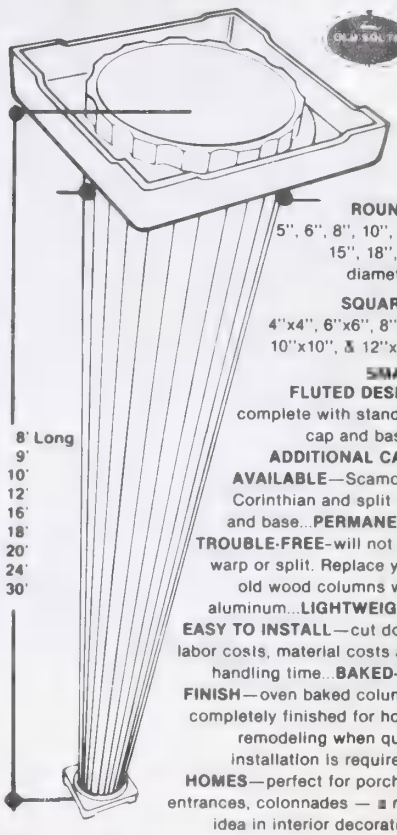


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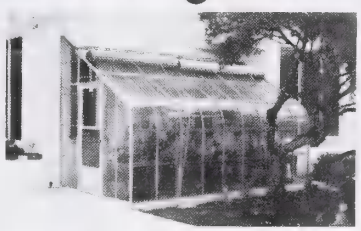


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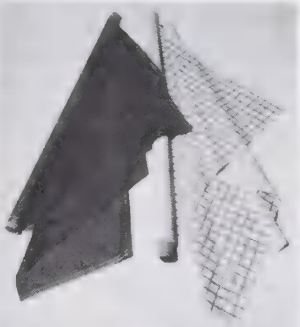
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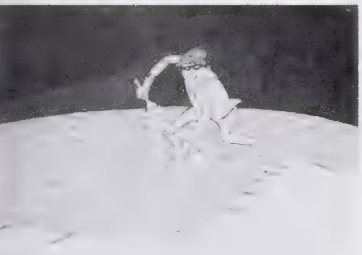
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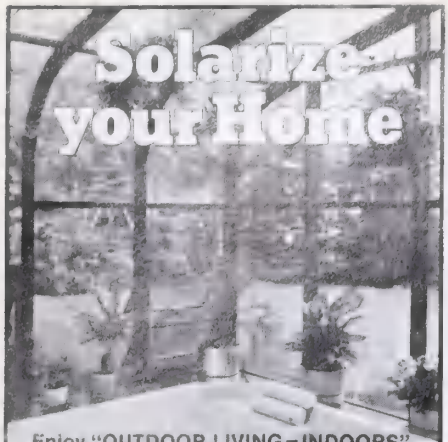
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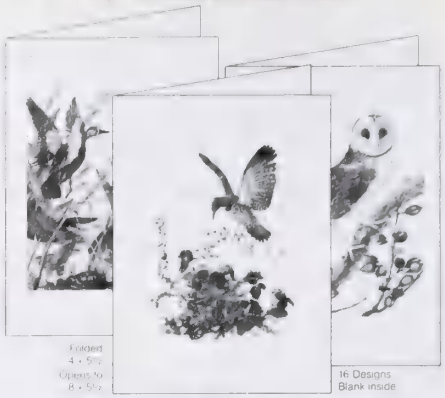
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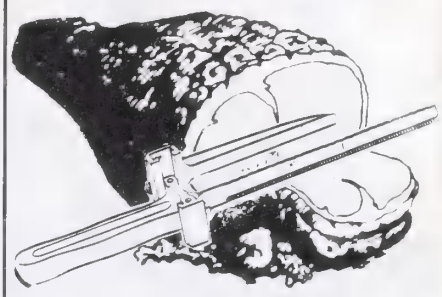
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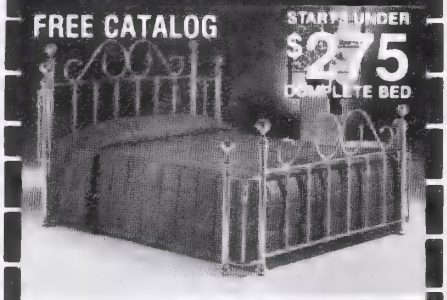
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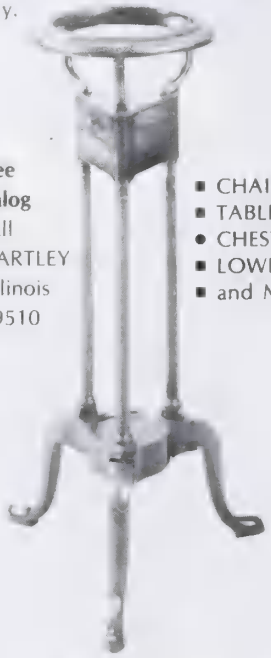
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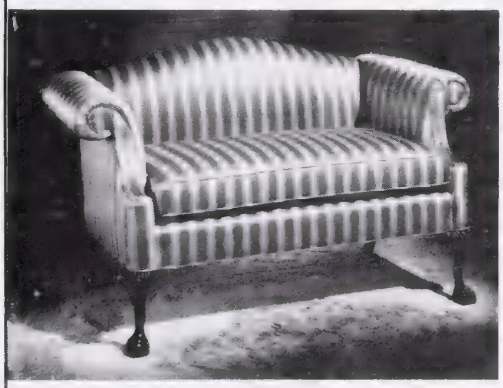
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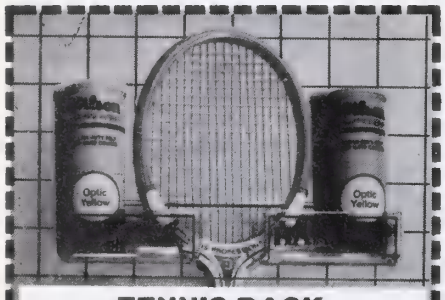
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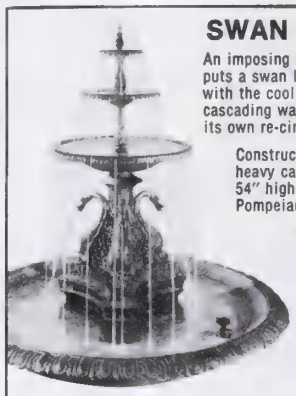
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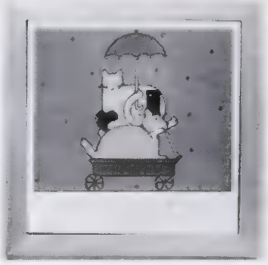

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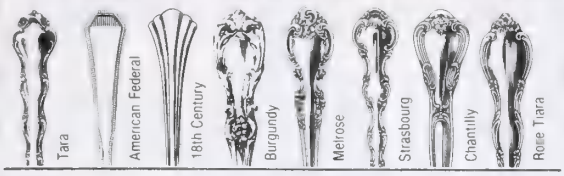
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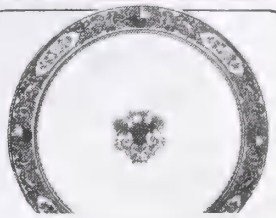
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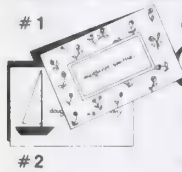
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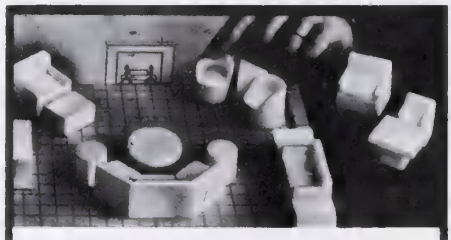


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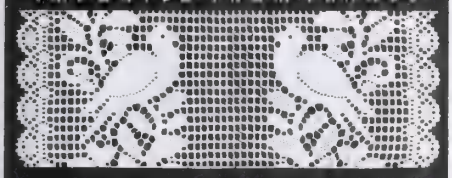


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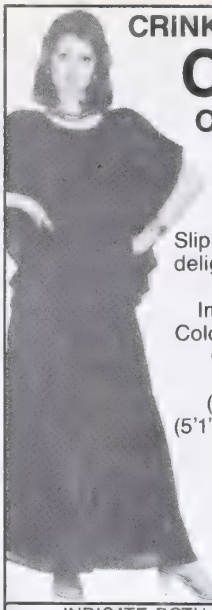
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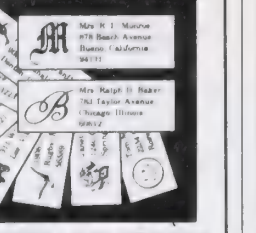


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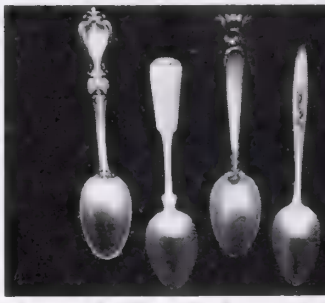
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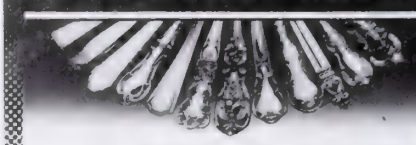
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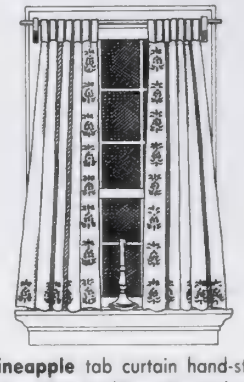
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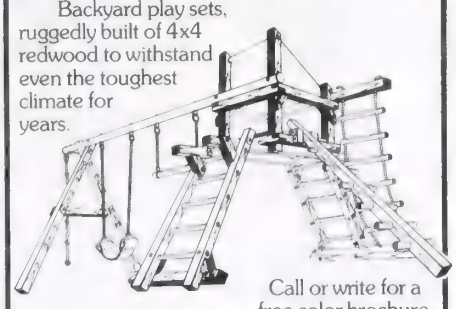
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PRODUCT INFORMATION

Continued from page 193

percent cotton, Teflon finish, 48 inches wide—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **Natural sisal rugs,** 9 by 12 inches, white—Stark Carpet (T), 979 Third Ave., NY 10022. **Palm trees on mantle, plant stands, mirror, brackets, assorted porcelain plates, porcelain fruits**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021.

● *Pages 92 and 93:* **Charleston rice carved poster bed** #87-13-63, 88 inches high, $1,440; **carved headboard and footboard** #143, $1,320, **wood rails** #51, $120, **Chippendale armchair** #87-11-75, 39 inches high, $324; **Wilmington butler's tray table** #87-15-03, 33 by 22 by 17 inches high, wings down extends to 43 by 32 inches, $480; **Providence chairside chest** #87-15-17, four drawers, 25 by 16 by 25 inches high, $480; all Stoneleigh Mahoghany Collection—Stanley Furniture (M), Stanleytown, VA 24168. **Bessarabian Flowers,** 100 percent wool—Stark Carpet (T), 979 Third Ave., NY 10022. **Mon Jardin glazed chintz #61070.01** for curtains, chair, ottoman, 100 percent cotton, 63 inches wide; **Teawood glazed chintz #78141.04** for dressing table skirt, 100 percent cotton, 53 inches wide, Raspberry Museum Adaptation, Royal Pavillion, Brighton, England; **Coraux glazed chintz #61581.01** on small bed pillow, 100 percent cotton, 55 inches wide, Museum Reproduction, Musée Des Arts Decoratifs, Paris, France—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **Ivy Trellis #318** fabric for custom wall treatment, 100 percent glazed cotton, 55 inches wide; **Ribbon Stripe #805** fabric for tableskirt, 100 percent glazed cotton, 52 inches wide—Rose Cumming Chintz Ltd. (T), 232 E. 59th St., NY 10022. **Bagatelle #31694/1** fabric on wicker chair cushion, 100 percent cotton, 50 inches wide—Clarence House (T), 40 E. 57th St., NY 10022. **Mondessi #9409-32** sofa fabric, 100 percent woven spun acrylic, 54 inches wide; **Beaumont Stripe #88048-2** glazed chintz; **Chippendale armchair seat,** 54 inches wide—Cowtan & Tout Inc. (T), 979 Third Ave., NY 10022. **Bow Knot sheets,** 65 percent polyester/35 percent cotton, also white/pale blue, white/yellow, white/lavender, white/pink, beige on beige—Pratesi (R), 829 Madison Ave., NY 10021. **Lamps, porcelain dishes**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Oil painting on skirted table** by John Hulse, Palm Beach, Florida. Botanical prints by James Steinmeyer. **Upholstery**—Robert Jonas Inc. (R), 37 W. 26th St., NY 10018. **Interior painting and wallpapering**—Elezaj Painting Co. (R), 699 Bedford State Rd., Armonk, NY 10504. **Flowers**—ZeZé (R), 398 E. 52nd St., NY 10022. **Wire planters**—Trevor Potts (R, T), 1011 Lexington Ave., NY 10021.

SEITZ FAMILY PORTRAIT

Designer of addition: **Reuben Jaffe**/Building Designer, Route 67, Bridgewater, CT 06752.

● *Pages 108 and 109:* **Bent willow furniture,** The American Willow Collection—American Folk Art (M), 354 Kennesaw Ave., Marietta, GA 30060; pastel stoneware flower pots—Church

Street Trading Co. (R, MO), 19 Church St., New Milford, CT 06776.

●*Pages 110 and 111:* **Canadian primitive pine coffee table**—Monique Shay Antiques (R), 920 Main St. South, Woodbury, CT 06798 (specializes in country Canadian antiques). **Bent willow armchair, side table**—American Willow Collection, American Folk Art (M), 354 Kennesaw Ave., Marietta, GA 30060 **vases, bowls, pink paper window shade, plates, platters, country French rag rug** by Primitive Arts; **Portuguese pottery dinnerware, blue and white,** by Casafina; **bowls platters, napkins, picnic basket**—Church Street Trading Co. (R, MO), 19 Church St., New Milford, CT 06776. **Pine sideboard, hand-woven hand-dyed baskets with seagrass**—Design Alternatives (R, T), Titus Rd., PO Box 131, Washington Depot, CT 06794. **Painting** by artist Carol Anthony—Maxwell Davidson Gallery (R); Carone Gallery (R), Ft. Lauderdale, Meridith Long Gallery (R) Houston. **Juna lamp,** aqua—Conran's (R), 160 E. 54th St., NY 10022. **Ikat hand-woven pillows,** deep rose and blue by Pamela Saffer, Connecticut artist; **raw silk hand-painted pillows,** pale green and pink, by Liza Lamb—The American Hand (R), 19 Post Rd., Westport, CT 06880. **Handmade copper chandelier**—Washington Copperworks (R, MO), Washington, CT 06793. **Flowers**—Lennie's Flower Shop (R), 12 Elm St., New Milford, CT 06776. **Wine**—Hopkins Vineyard (R) New Preston, CT 06777. **Fruit torte**—The Pantry (R), Washington Depot, CT 06794.

●*Pages 112 and 113:* **Shaker pencil-post bed,** bird's-eye maple designed and handmade by Roger Reid, Cabinetmaker Wood Interiors (M), New Preston, CT 06776. **Round Hill sheets,** 100 percent linen, Ralph Lauren Home Collection, top and bottom flat sheets, cases, European squares—Ralph Lauren Home Collection (M), 1185 Sixth Ave., NY 10036. **Cotton lace pillows** from Paper White; **cotton rag rugs** by Purdy Station; **cotton canvas curtain fabric,** by the yard—Church Street Trading Co. (R), 19 Church St., New Milford, CT 06776. **Canvas cotton curtains** made by The Upholstery Shed (R) New Milford, CT 06776. **Hand-painted pine cupboard**—Hitchcock Chair Store. (M), Rte. 20, Riverton, CT 06065. **Painting** by Carol Anthony.

MAKING BELIEVE

●*Pages 122 to 125:* **"High Country" trompe l'oeil painted antique American country furniture** designed by Morgan and Stephanie Rank, painted by Tom Odle and Mark Philbrook; antique accessories—Rank & Co. (R), 4 Newtown Lane, Easthampton, NY 11937. **Butterfly lace curtain panel,** 100 percent cotton, 46 by 78 inches long, imported from Scotland, $63 per panel—Ian Wall (T), 979 Third Ave., NY 10022. **All flowers**—Artistry in Flowers (R), Hampton Rd., Southampton, NY 11968.

GARDEN WALKS AND TERRACES

●*Pages 126 to 129:* **China tabletop accessories, Poterie Rochefort dinner plates and salad bowls, pink; St. Germain pink bouquet soup tureen; napkin fabric #1758,** color 3; **seat cushions #1759,** color 3; **cashmere throw, bleached red wood flower basket**—Pierre Deux (R), 870 Madison Ave., NY 10021. **Marble-topped table with antique iron bases, antique rattan and cane chaise longue**—Howard Kaplan French Country Store (R), 35 E. 10th St., NY 10003, 400 Bleecker St., NY 10014. **Fringed white parasol #902 and stand**—Triconfort (M), 200 Lexington Ave., NY 10016. **Garden fence, antique wrought and cast iron furniture, terra-cotta urns, stone rabbit**—Hobensack & Keller, Inc. (R), Bridge St., New Hope, PA 18938. **Terrace work by stone mason,** Gordon Vanstone RDI, Box 208-1 Phillipsburg, NJ 08865.

KITCHEN ESSENTIALS

●*Page 146:* **Floral Fantasy bakeware**—George Briard (T), 225 Fifth Ave., NY 10010. **Funtime clock**—Canetti Inc. (T), 230 Fifth Ave., NY 10010. **Aromaroast**—Melitta Inc. (M), Cherry Hill, NJ 08003. **Dial-a-Grind**—Waring Products Division (M), Rte. 44, New Hartford, CT 06057. **Jumbo Griddle**—National Presto Ind. Inc. (M), Eau Claire, WI 54701. **Sardine Can Opener**—Hoan Products Ltd. (M), 1595 MacArthur Blvd., Mahwah, NJ 07430.■



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LAZARUS, COLUMBUS, OH & INDIANAPOLIS, IN
Learn to recognize the quality signals to look for when shopping for your home and the latest decorating news. House Beautiful "Investment Decorating" seminars to be held in October. For schedule information call (614) 463-2700.

MACY'S, NY & CT
To help take the mystery out of why things cost what they do, join a House Beautiful editor and Macy's interior design experts for "Investment Decorating" programs. Learn how to select furnishings that will work now and in the years ahead. Tues., Oct. 9 at Stamford, CT, 12:30 P.M., lunch, and White Plains, NY, 6:00 P.M., cocktails. Wed., Oct. 10 at Roosevelt Field, NY 12:30 P.M., lunch. Thurs., Oct. 11 at Herald Square, NYC, 6:00 P.M. cocktails. For fee and reservation information call (212) 560-4154.

SHAIVITZ FURNITURE, BALTIMORE, MD
The design staff of Shaivitz will offer solutions to your decorating problems. House Beautiful's "Investment Decorating" program will be held Tues., Sept. 18 at 7:00 P.M. in Arnold, MD. Reservations and information: (301) 744-7444.

SPRINTZ FURNITURE SHOWROOM, NASHVILLE, TN
English tea will be poured in celebration of Pennsylvania House's new Oak Collection and House Beautiful's "Investment Decorating" seminar. Sunday, Sept. 30 from 1:00 to 5:00 P.M. and Monday, Oct. 1. For reservations: (615) 352-5912.

WILLSON'S, SHARON, PA
"Open House" featuring House Beautiful's "Investment Decorating" slide program, model room opening and home fashions introduction. Sun., Sept. 23, 12:00 to 5:00 P.M. For information call: (412) 981-7250.

At press time the following stores were still planning events. Contact them for times and information:

AMERICAN FURNITURE, Albuquerque, NM (505) 883-2030

BARKER BROTHERS, Los Angeles, CA (213) 624-3355

J. L. BRANDEIS, Omaha, NB (402) 399-6971

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REINHART'S, El Paso, TX (915) 779-0044

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RUST & MARTIN, Cape Girardeau, MO (314) 334-4434

SANGER HARRIS, Dallas, TX (214) 749-2020

SCHOEN'S FURNITURE, Allentown, PA (215) 435-3595

STEWART DRY GOODS CO., Louisville, KY (502) 584-3261

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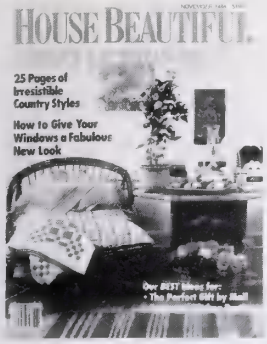
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On the cover: American country style is alive and well, albeit less cluttered than in its heyday a few years back. This farmhouse sitting room marks a new direction for that ever-popular decorating idea—simplification. Antique Adirondack table from Judith and James Milne, Inc. Twig furniture fabric by Brunschwig & Fils. *(For more details on how a tired house responds to whitened walls, paled floors, a judicious assortment of country pieces and a splash of pastels, see pages 85 to 95.)* Photograph by Michael Skott.

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Congoleum's Law

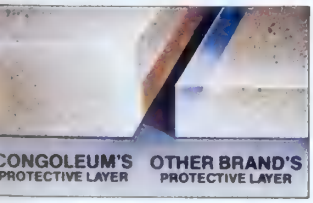
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THINKING ALOUD

"WINDOWS MIGHT BE CALLED THE 'EYES' OF THE HOUSE. THROUGH THEM THE HOUSE VIEWS THE WORLD AND ITS SURROUNDINGS, JUST AS WE CATCH GLIMPSES INTO THE HOUSE'S INNER REALM."



For me windows have always been the most important single element—the top priority on my list of what I want in a house or a room. Windows that light up the room, open up to expand my horizon and bring the outdoors inside have always been the dramatic center of my design and of my lifestyle.

In designing for myself, I take every opportunity to create a place to dine by a window, build a banquette to sit in a greenhouse window or put up a cupola to take in a view. Whenever I can, I choose windows that let the sun and the view fill the room from all angles *(see page 96 for a wealth of ideas and unexpected curtain choices).*

Windows satisfy our deep need to be aware of our environment, and even more than style or color or furnishings, they can exert a tremendous effect on the emotional mood and spirit of a room. A room can have just the simplest furnishings—a love seat, a comfortable chair and a pine table—and it will seem far more "decorated" and dramatic if it has beautiful windows that invite you to open them to the sun. But that option of letting nature inside hasn't always been open to us.

Historically, castles and cottages had one thing in common: small "wind holes," as they were called—openings that could be secured with shutters against intruders and the cold. Later there were the romantic Tudor designs, the classic French doors and the picturesque English bay with its winsome window seat. The Victorians, of course, were masters of window delight, with ornamental openings in everything from hallways to romantic turrets.

Then, with the modern age came mass-produced standard windows with mass-produced houses. While certainly more economical, the boredom of look-alike windows was overwhelming—including the stereotypical picture window with a lamp in it, usually overlooking the street.

Fortunately, today there's a welcome new movement afoot: a return to the romantic, which is proving to be a profound design influence. Architects and their clients are rediscovering the charm of bay windows, bows, fanlights and full rounds that turn drab interiors and exteriors into pure delight. And manufacturers are responding to make them available in standard and custom sizes. This means that if you have a chance to remodel or rebuild, you can go all the way with a dramatic focal-point window—because of its powerful design impact, it's the place to splurge. There's nothing like a Palladian window or like French doors that open onto a terrace or garden to give even the smallest room instant romance.

I agree with Norma Skurka when she writes, "Windows might be called the eyes of the house. Through them the house views the world and its surroundings, just as we catch glimpses into the house's inner realm" (*American View,* Harper & Row). I know that most of us can't structurally change our windows at will, but we can transform them dramatically to take advantage of all the wonderful options for choosing a design to dress up or dress down a window. Window treatments were invented to dramatize, soften, add style, give architectural interest, provide privacy, frame a view *and* transform even the most ordinary windows.

I personally like to keep window treatments simple, especially in the country where we have wonderful views. What a luxury to leave your windows absolutely bare and drink in every inch of sunlight! However, I do love a wood-paneled library with shuttered windows and I can't resist a bedroom with billows of romantic flowered chintz curtains.

Light has been called the magic element in decorating, and indeed it can make color glow, small spaces soar and prints blossom. It can lift our spirits whether we live in the city or the country, in small houses or large. Nature offers this magical decorating asset free for the asking—all we have to do is open the "eyes" of our homes.■

JoAnn Barwick

JoAnn Barwick
Editor

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ON DECORATING & DESIGN

Making a room plan on paper is the first step in successful decorating. No professional interior designer would decorate without one. Here's how it works.



Ingredients for decorating include a room planning kit.

What is the difference between a wonderful room and a humdrum one? Interior designer Carolyn Guttilla thinks it is often the way the furniture is arranged. "When I used to do consulting—working by the hour for a half day or so—I would wear old clothes and push the furniture around, taking some pieces out, rearranging others. My clients were deliriously happy because even without changing colors or fabrics a room could become lovely and comfortable."

Ms. Guttilla, who has moved a lot of furniture in her career and seen a lot of poorly arranged spaces, thinks that unsuccessful rooms result from do-it-yourself decorators not making a plan on paper—a scaled drawing of the room with an outline of each piece of furniture. "A lot of people have a very good sense of color—they know right away that they want a yellow room because yellow makes them feel good," she says. "The concept of making a room plan, however, is something they haven't thought a great deal about."

Ned Marshall of Marshall-Schule Associates agrees wholeheartedly: "You can tell immediately when someone hasn't made a plan because nothing in the house fits. I don't know why people try to decorate without one."

No professional interior designer *would* decorate without one—or two or three. John Robert Moore says, "I usually make a plan of a room the way it is, then make cutouts of the pieces my clients want to keep. I push those around on another floor plan until we have several variations of one room."

"I always make at least two plans for each room I decorate," says Carole Douglass. "Sometimes I make three, although there are not always that many possibilities." Ms. Douglass, who is of the English country school of decorating, continues: "As much as we strive for an easy and unstudied look, it's never achieved without very careful, very logical planning. Planning on paper shows how to distribute the mass and color of the furniture. By mass I mean the shape and weight of each piece. Since the outline of a chair with legs is smaller than a club chair, for instance, you can tell what's upholstered and what isn't. And you must have a balance between wood and upholstered pieces."

"A plan not only shows how large everything should be and how to balance the furniture," says Mr. Marshall, "but it also shows me how to create conversation groups—which chair is going to talk to which other chair. This is especially important in a large room with two or three groups of furniture."

Plans can be used to show the balance of color as well as the balance of heavy and light pieces. Once the floor plan has been determined, Ms. Guttilla colors in each outline as she chooses the fabric. Mr. Moore also colors in each outline to help him mix the prints and patterns he loves. "I just use colored pencils and stay as close to the lead color of the print as possible. That way I can tell how the pattern will work as far as the weight of its color goes." Mr. Marshall sometimes uses colored pencils and always labels each piece with the fabric he intends to put on it. "I also use the plan to indicate wall arrangements—writing in where mirrors, sconces and so forth will go."

(Continued on page 170)

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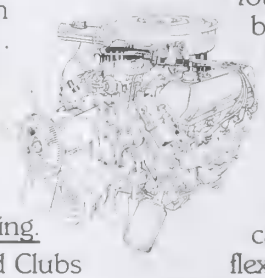
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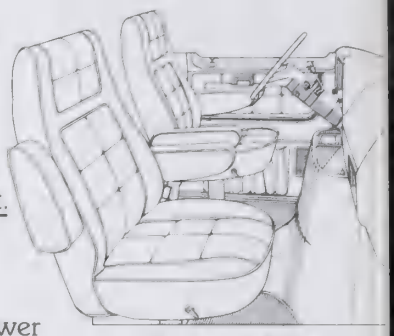
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Above: The lushest way to serve a feast or display flowers: an ivy topiary basket, 16 by 13 inches; $180 ppd., Bob Bell's Greenery. *Below:* Croquet for four that passes competition standards; $219.50 ppd., Hammacher Schlemmer.



Above: Pick your favorite wildflowers with Peterson and McKenney's field guide and preserve them with a flower press; the set, $22.50 ppd., L.L. Bean. *Below:* Wonderful when used as oversized lap napkins, these cotton damask towels are a luxury in the kitchen, too; $8 each, Le Jacquard Français. Perfect for serving almost anything from soup to nuts, French restaurant porcelain bowls, $5 each, Dean & DeLuca.





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HB MARKETPLACE

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ditors JODY THOMPSON-KENNEDY *and* JACQUELINE M. COSTA



Our shelves are brimming with gifts *(from the top):* a and-carved redwood rabbit planter $84.95 ppd., Bob Bell's Greenery. *On top shelf:* Illustrator Maurice Sendak's new vision of sugar plums for E.T.A. Hoffmann's *Nutcracker* (Crown); $24.50 ppd., Museum of Fine Arts Boston. A lavender-lined cachepot that looks as retty empty as full; $52.50, Gordon Foster. Architect Richard Meier's porcelain "Peachtree" plate and lead crystal "Spiral" glass; $52 and $47.50 each, Swid Powell. *Middle shelf:* festive majolica tea set $49, and wreath to hang all year, $29 ppd., Cherchez. For all sorts of vanities: a silver-capped powder jar, $177, and Lalique perfume ottle, $82, Lord & Taylor. Victorian cards for occasions from Christmas to Valentine's Day, part of a set of 50; $21.45 ppd., Museum of the City of New York. *Bottom shelf:* A sterling way to frame loved ones, $112 ppd., Cherchez. Baroque revival glass decanter, $33.45 ppd., and tumbler (part of a set of four, $24.45), reproduced by the Metropolitan Museum of Art. Pink on the inside, lilac on the out, a bowl that comes in two other color combinations *(see also top shelf);* $52.50 ppd., Gordon Foster. Carved soapstone container with a spicy floral candle inside; $85 ppd., Ashley David. Venetian-style glass pitcher with the looped swirls $48.45, Metropolitan Museum of Art. Shelf unit custom-lacquered by Philip Mueller. ▶





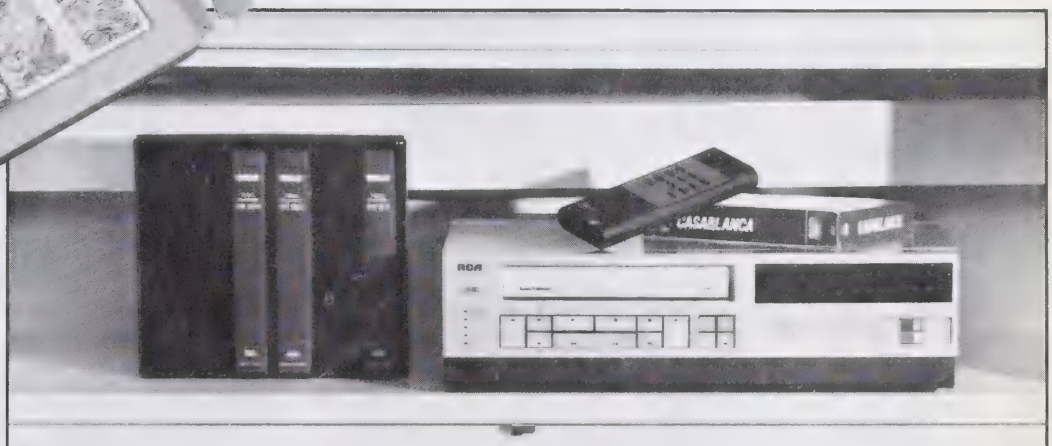
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HB MARKETPLACE

From a kid's computer to a desk-top mini-TV, these electronics make great holiday gift ideas

PLUG IN TO NEW ELECTRONICS







ELIZABETH HATHON

Even Kermit the Frog has joined the computer revolution. With Koala's Muppet Learning Keys *(above)* toddlers can acquire basic skills quickly. Here the keyboard is hooked up to Quasar's WP2145X 10-inch color TV, available in four "Fashion Accents" colors; $80, Koala Industries, and $319, Quasar, Co. *Top shelf:* RCA's top-of-the-line VKT550 video cassette recorder has eight-event/three-week programming. Because it front-loads, needing no overhead room, it's perfect for tight quarters; $1,000. *Middle shelf:* Pioneer's compact audio disk player P-D70 can be programmed to play or repeat up to 10 tracks in any order using prerecorded 90-minute audio disks; $630, Pioneer. *Bottom, left to right:* The new Voyager Watchman mini-TV FD-20AEB is built for around-the-world travel—it can receive channels in over 60 countries; $240, Sony. The "Small Wonder" video camera has an electronic viewfinder and built-in mike; $1,000, RCA. The "Call Maker" clock/radio/telephone has a 12-number memory; $116, G.E. ■

Editor KATHLEEN MAHONEY

NINE WAYS TO MAKE THE YULETIDE BRIGHTER.



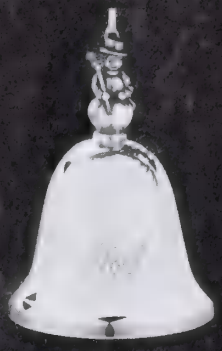
"Twelve Days of Christmas" Ornaments. "Three French Hens" and "Four Colly Birds," richly plated in silver and 24K gold. $18.50 pr.



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1984 Holly Bell. Sounding a note of good cheer in shimmering silverplate, $25.00 or rich goldplate $28.50.



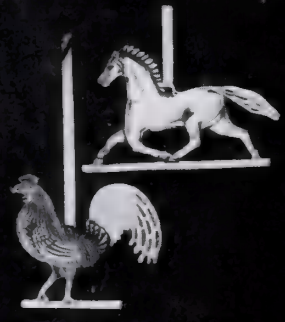
1984 Christmas Bell. An annual classic in silverplate, $12.00; gold electroplate, $16.00.



1984 Nativity Bells. A Christmas Angel and the Wiseman Balthasar, in sparkling silverplate. $18.50 pr.



1984 Snowflake Bell. This intricate chiming mobile twinkles in silverplate, $16.50; gold-covered, $17.50.



Weathervane Ornaments. These Williamsburg folk art reproductions glow in solid pewter. $12.95 each/$25.00 pr.

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HB LOOKOUT

Gifts to bear in mind

Tips for taming your children, the man behind the new Nutcracker, a star-studded preservation. . .



Beyond chintz

Where else but in England would you find slightly muddy hunt boots lined up beneath an heirloom oil? That eccentric elegance that we know as *English Style* is delivered at its most charming in a new book by Suzanne Slesin and Stafford Cliff (Clarkson N. Potter, $35). We're taken into cottages and castles filled with layers of casually displayed heirlooms and generations of chintzes, variously faded. In urban lofts and trendy apartments, we're shown some very contemporary and avant arde surprises, lest we forget that Britain brought us visionary designers ke William Morris and Charles Rennie Mackintosh. For Anglophiles in merica, there's a list of sources for the elements of English style.



House Wears

Wear your house on your sleeve, lapel or collar thanks to artist Tracy Phillips's miniature custom portraits. Backed with a pin, they make architectural jewelry that can also be dangled from a Christmas tree or propped up as a house ornament. For a 1½- to 3-inch pin, send $26 and a photo of your house to Ms. Phillips, 10 Ocean Parkway B8, Brooklyn, NY 11218. Order by Nov. 15 for Christmas.

The good news bears

ear-mania being what it is, we round-d up a team of appealing teddys, in-luding the initialed bear *(on bench)* ith a hand-knit, personalized sweater, 49, Worldly Goods; Bearistocrats *(on ench and beside book)* in Irish linen ith baby button eyes and antique lace im, $30 and $22.50 by June Amos rammer for Lenox; velour Hallie Greer bear, handmade with a red heart, $50. Books on the subject: Illustrated *Alphabears* by Kathleen and Michael Hague (Holt, Rinehart and Winston, $11) and *A Hug of Teddy Bears* by Peter Bull (Dutton, $15) with bears from Pooh to *Brideshead Revisited*'s Aloysius. Bear border and striped paper by Sandra Boynton for Prelude Designs.►



FOR MORE DETAILS, SEE PRODUCT INFORMATION


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HB LOOKOUT



TREND: minding kids' manners

Teaching children manners is becoming acceptable again after two decades when it was generally assumed that social graces would evolve naturally from a kind heart and good intentions. Judith Martin's new book, *Miss Manners' Guide to Rearing Perfect Children* (Atheneum, $20), points out many good reasons why this method did not work and offers her usual pithy and entertaining advice for setting things straight. *The Muppet Guide to Magnificent Manners* by James Howe (Random House, $5) delightfully proves that learning good manners need not be tedious and boring. Mr. Howe has chosen just a few social situations to explain, such as how to answer the phone, or how to introduce strangers and behave at the dining table. The joy of both books is that they stress consideration for others, and avoid the esoteric matters all too often associated with good manners, like fish forks and finger bowls.

Posture Perfect

Thanks to the Equa chair, new from Herman Miller, sitting well is the best revenge for back sufferers and the chair-bound. Labored over by industrial designers Bill Stumpf and Don Chadwick, it is revolutionary in its flexibility and back comfort. Not only does it respond to a tilt of the back, but to any shift in position. The making of this chair, whose core is a newly invented glass-filled compound from Du Pont, has been documented for the exhibit "A Serious Chair," at the Walker Art Center, Minneapolis, to Jan. 6.



ILLUSTRATION BY NELLE DAVIS. PHOTO OF BANKS BY ALASTAIR FINLAY. PHOTO OF CHAIR COURTESY OF WALKER ART CENTER

Shopping around



What better incentive for savings than a pig, sheep or cat bank, copies of 19th-century iron still banks. About 4½ inches high, they're $11 ppd. each from Country Manor, Rte. 211, Sperryville, VA 22740; catalog, $1. • Christmas cards that are the cat's meow come from Haute Feline with fish-shaped biscuits and greetings such as "Best Fishes" inside; $12.95 plus $3 postage for a box of four from Sporting Dog Specialties, 3001 Brockport Rd., Spencerport, NY 14559; free catalog also shows Haute Canine cards for dogs.

Not to be missed...

• To celebrate a new wing at the Brandywine River Museum, Chadds Ford, Pa., Andrew and Betsy Wyeth have lent never-before-seen works for a gala show, through Nov. 18. • How many women architects do you know? The Chicago Historical Society responds with an exhibit full of the city's top female talent, through March 17, and an Oct. 27 symposium. • *Batik: Fabled Cloth of Java* is the subject of both a new book from Clarkson N. Potter by Inger McCabe Elliott and, coincidentally, an exhibit at the Textile Museum, Washington, D.C., through Jan. 6, which will travel to NYC, Toronto and Houston. • Antiquing in California: the prestigious San Francisco Fall Antiques Show is scheduled for Oct. 31 to Nov. 9 while Los Angeles's Junior League hosts its fifth annual show, Nov. 8 to 11, with a special loan exhibition of Elsie de Wolfe's furniture and memorabilia.►

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Mid-century modern

Where were you when we rounded the curve into '50s design? On a slab sofa next to a kidney coffee table and pole lamp? Even though the worst of '50s modern is best forgotten, there are examples that stand out as daring and timeless attempts to design as never before, something Cara Greenberg demonstrates handsomely in her new book, *Mid-Century Modern* (Harmony, $30). Her look back without nostalgia shows a rare era when the best architectural and design talents of the day devoted all their energy to accessible mass design.

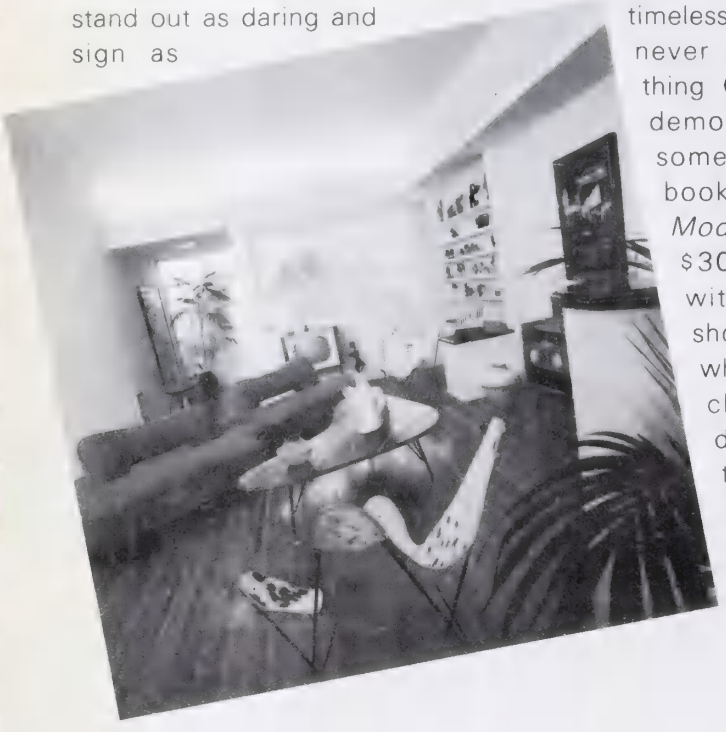


PHOTO OF LIVING ROOM © 1984 BY TIM STREET-PORTER *MID-CENTURY MODERN*

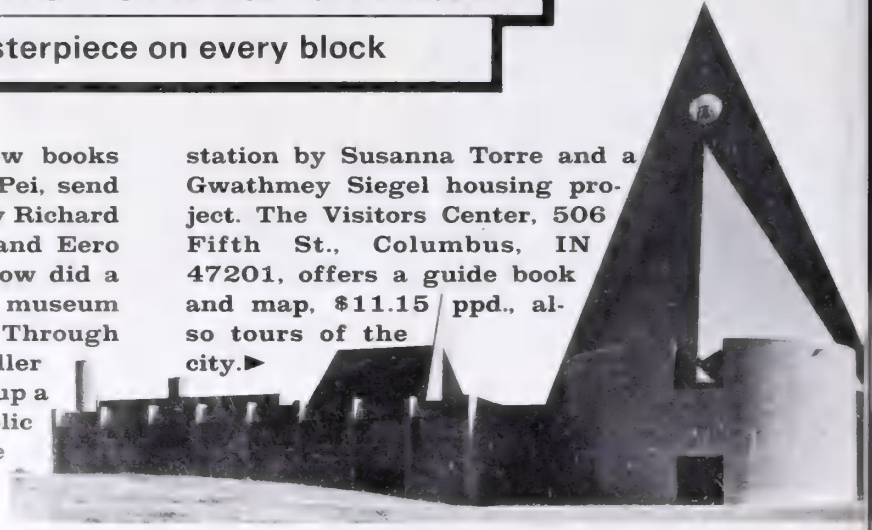
Presents of Mind

Sometimes it's the intangible that's most welcome under the tree—like a subscription that brings monthly joy. For historic house lovers there's the *Old House Journal*, $16; *Victorian Homes*, $12; and *Historic Preservation*, free with a $15 to $25 membership in the National Trust for Historic Preservation. For theater buffs: a national edition of *Playbill*, $15 annually. For *Coffee Connoisseurs*, a newsletter of the same title, $17. Museum magazines: *The Clarion*, from the Museum of American Folk Art, free with $25 membership; *American Craft*, free from the American Craft Council ($20 to join). Nature tip: *National Wildlife* from the National Wildlife Federation ($12).

ARCHITECTURE SPOTLIGHT

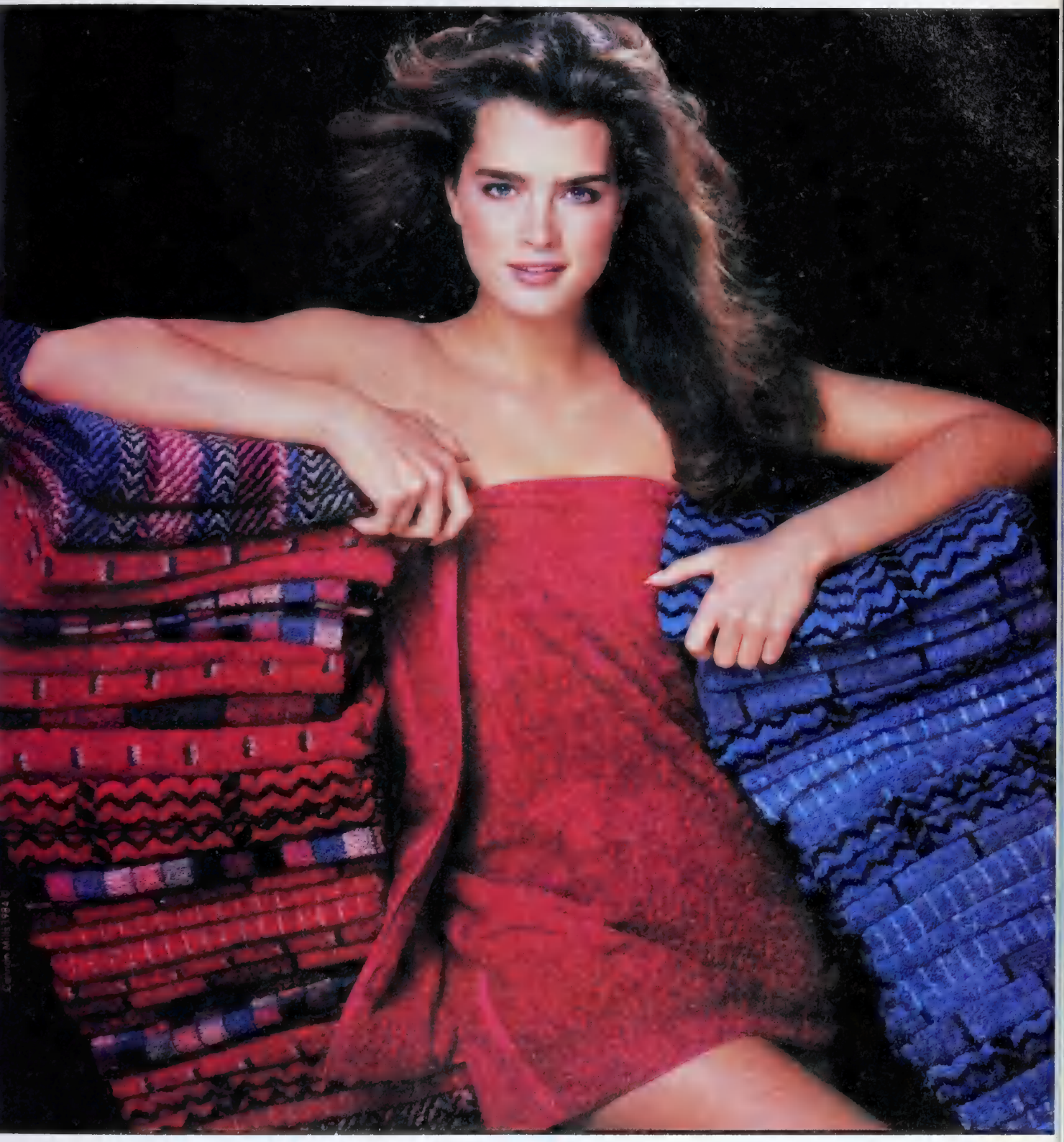
a masterpiece on every block

In Columbus, Ind., you can borrow books from a library designed by I. M. Pei, send your children to a school architected by Richard Meier and attend churches by Eliel and Eero Saarinen and Harry Weese *(right)*. How did a small midwestern city become a living museum of the best in modern architecture? Through the visionary leadership of J. Irwin Miller of the Cummins Engine Co., which set up a foundation to finance important public buildings. Just-finished: Kevin Roche and John Dinkeloo's Cummins Engine headquarters. Up next: a fire station by Susanna Torre and a Gwathmey Siegel housing project. The Visitors Center, 506 Fifth St., Columbus, IN 47201, offers a guide book and map, $11.15 ppd., also tours of the city.►



FOR MORE DETAILS SEE PAGE 8 OR INFORMATION

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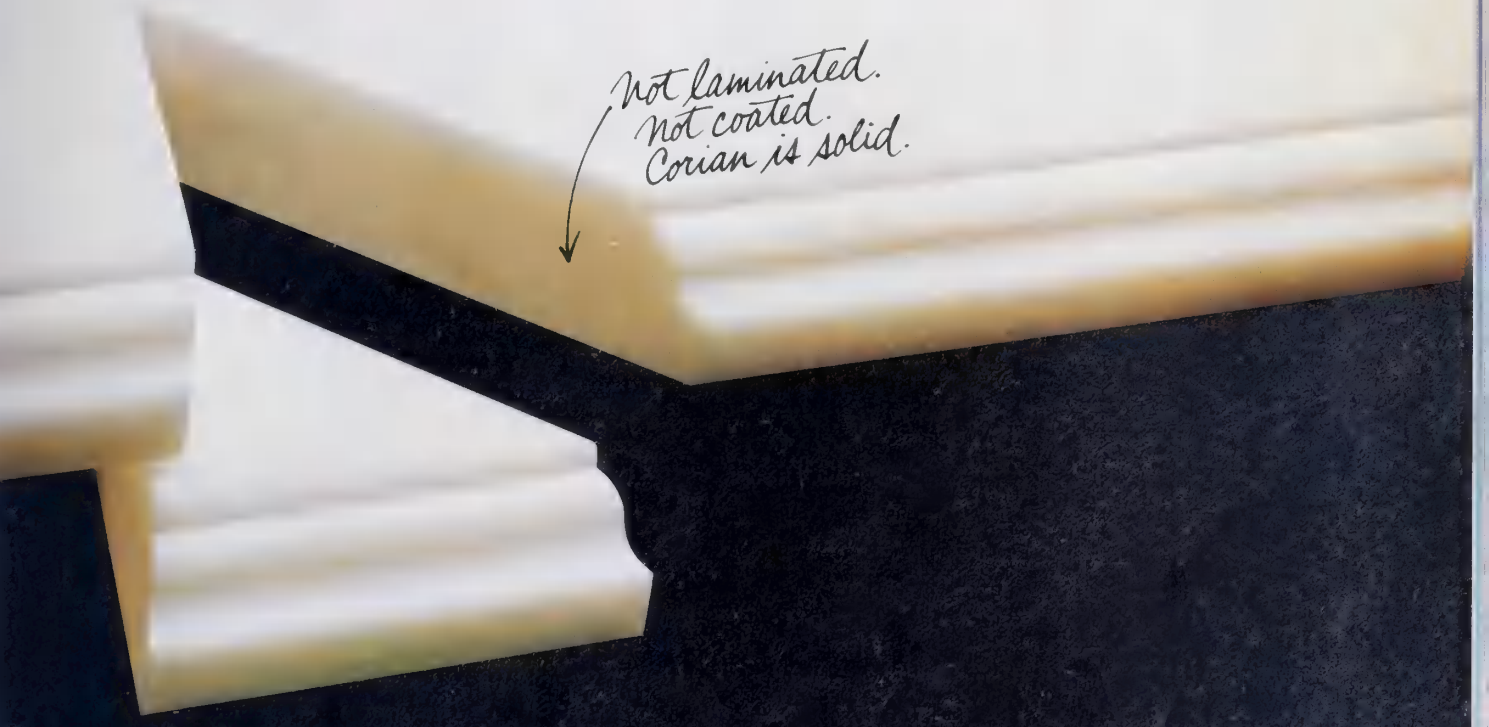
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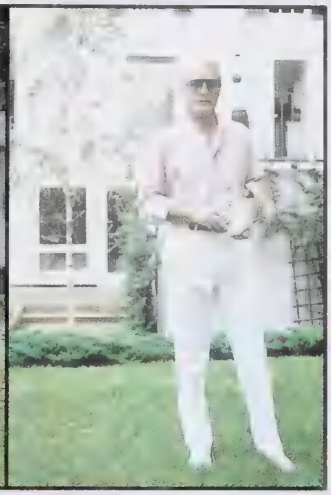

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HB LOOKOUT

People

Giving at Home





The historic town of Westport, Conn., faced a challenge familiar to many American communities with landmarks. How to fund preservation and give a building new purpose? One resident, Joanne Woodward, performs a favorite role as hometown preservationist along with her husband, Paul Newman. In each of the last four years, the couple has hosted a public party on the grounds of 200-year-old Wheeler House *(left),* whose conversion to historical society headquarters was financed by such events. This year, with a $30,000 donation from Newman's Own food company, restoration will commence on an adjacent outbuilding Ms. Woodward refers to as "the only octagonal stone barn in the state" *(far left).*

PHOTOS BY WILLIAM SEITZ. ILLUSTRATION © MAURICE SENDAK 1984, CROWN PUBLISHERS, INC.

Visions of Sendak



"I like to draw the way children feel, the way *I* felt," says Maurice Sendak who, as a sickly child, determined to make books that opened worlds both real and fantastic. As he wrote in *Really Rosie,* "When everybody screams and yells: There's nothing to do, nothing to see! Who dreams up a place they'd like to be? The enchanted one. That's me." After some 80 books the beloved illustrator and spinner of captivating tales is enjoying a more "social career" designing operas and ballets. His most recent foray into theater art is with sets and costumes for the Pacific Northwest Ballet Co. production of *The Nutcracker* (Dec. 8 to 23 in Seattle, Wash.; Jan. 2 to 6 in Vancouver, B.C.). Lest you think Mr. Sendak has retired from book publishing, his newest literary triumph is also *Nutcracker* (Crown, $20), a daring interpretation of E.T.A. Hoffmann's classic newly translated by Ralph Manheim. A recent visit to his studio found the man checking 100 color illustrations *(inset)* on their way to the printer in time for this holiday season and ever after. ■

Editor CAROL COOPER GAREY
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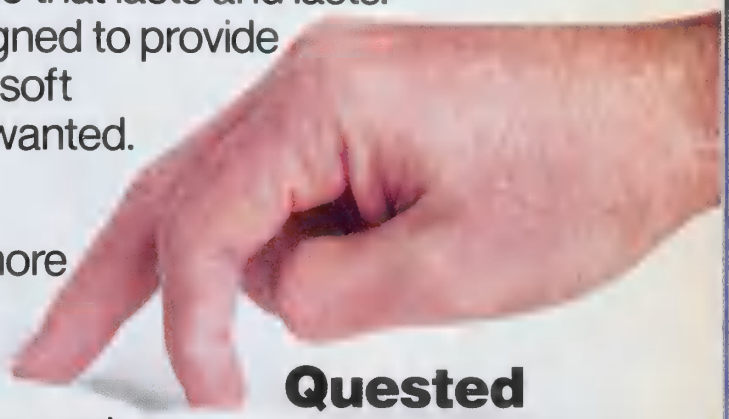
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AT HOME WITH ANTIQUES

GIVING CHILDREN THEIR OWN ANTIQUES IS A FINE WAY TO SHAPE THE TASTE OF FUTURE COLLECTORS

By SYLVIA SUNDERLIN

Children growing up among antiques do not always share their parents' enthusiasm for venerable furniture and accessories. They often scoff at parental preoccupation with "those old things." A child is put off when told, "Don't touch that vase; it's very valuable!" or, "I've told you not to sit on that chair; you're much too wiggly. *It's an antique!*" Children thus trained tend to grow up scorning anything old, no matter how rare or lovely, and are likely to discard or give away their toys when slightly worn. As they mature they may refuse gifts of antiques or heirlooms, much to their parents' or grandparents' dismay. These young people are likely to choose stainless steel instead of Grandmother's sterling flatware, which they consider too fussy to bother with. Many come to regret such a choice.



Child-size wicker settee with pressed-cane seat, c. 1880

Doesn't it make sense to encourage children to take an interest in the enjoyment of living among beautiful antiques and to share in the pride of ownership of things that not only are beautiful but also increase in value over the years? There are many opportunities, often neglected, to help children understand and eventually appreciate the reasons why certain antiques are interesting, valuable and worth cherishing.

One way to stimulate interest is to let children have antiques of their own. Haven't you noticed how children seem to gravitate toward furniture that suits their stature, particularly chairs? Instead of warning that wiggly boy away from the rickety side chair, why not give him an antique child's chair? "Richard, this chair was made for someone about your size nearly a hundred years ago. See how strong it is still? How would you like to have it for your own?"

Fortunately, small chairs are various and plentiful. Little slat-back or Windsor chairs were made sturdy for children's use; those that have lasted require little repair. Then there are rocking chairs and wicker armchairs, and don't overlook old schoolroom chairs, still numerous in areas where rural schools have closed or where schools have replaced their sturdy maple or pine kindergarten or first-grade chairs with more modern seating, usually plastic. Many antiques shops in these areas are likely to have such chairs and old school desks too, which are adaptable for many uses or as odd tables.

You may start with the gift of a chair, but your child's own room or play area will indicate interests that may lead to strong collecting preferences: certain kinds of dolls or doll furnishings so often played with, or those doted-on miniature cars and trucks.

A few well-chosen questions may awaken a child's desire to find out why old things were different: "Why do you suppose there are no *real* trucks today like that milk truck drawn by horses? That little grocer's wagon, why don't we see real ones like that anymore?"

Museums displaying mechanical antiques are ideal learning places for the boy with such interests. He can observe the development of machines of all kinds and perhaps begin to exercise his own powers of discrimination in selecting antique fire engines or car models.

For a girl doll collecting is universal, among the most practical and economical of hobbies. And the categories are endless: There are baby dolls and rag dolls, ethnic and character dolls; dolls made of rubber, composition, china, kid, celluloid, ceramic, stuffed cotton; folk dolls and late Victorian fancy French and German dolls.

All in all, there is a myriad of miniatures that children can be encouraged to collect. Dollhouses and their furnishings are a passion not for children alone; the whole world of miniatures has become so vastly popular with adults that there is hardly room for children!

The standard scale for miniatures—houses, people and accessories—is one inch to the foot. Thus a four-inch miniature "child" is proportioned for a doll house built to scale.

There are two other size-scales for small things, doll-size and child-size, which vary somewhat in scale. Doll-size things—high chairs, beds, cradles, table-and-chair sets, kitchen and cook-

(Continued on page 52)

JEANNE DZIENGIOL

HOW THE ENGLISH MIND THEIR TABLE MANNERS



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AT HOME WITH ANTIQUES

Continued from page 46

ing equipment, furniture meant for playing with dolls—may range from almost true miniature to a fairly large size. These playhouse toys are probably not as popular with little girls now as they were until a generation ago. Today, girls are encouraged to play with boys' toys, too. As there are fewer such housekeeping toys, those in existence are becoming highly collectible.

Among child-size antiques are the ubiquitous child's chair. It is so versatile that it need not be relegated to the child's room but could and should be part of family living. And that introduces a very important factor in fostering a child's interest in antiques: including children's things among the parents' antiques. Chairs, cradles, high chairs, doll carriages and small chests mix charmingly with larger pieces in any room. It gives the child owner much satisfaction to have her own small chest of drawers displayed importantly on top of a chest in the living room.

Recognize your child's ownership: "Have you seen Becky's handsome Amish crib quilt? It's hanging over the table in the alcove. . . . Billy has just found a new bird to add to his carved wood collection. It's in that cupboard by the desk, an owl he bought the other day at a yard sale."

Among small furniture antiques, probably the most coveted and usually the most expensive are small-scale chests of drawers once popularly known as "salesmen's samples" that are now believed to have been made as toys and not strictly as examples of craftsmen's skills. Some of these chests or cupboards were probably the amateur product of a doting father or uncle as a Christmas present to a little girl. The best are as carefully crafted as their full-scale counterparts and command exceedingly high prices. More modest pieces can be found at reasonable prices; they are certainly good starting pieces for the child collector who aspires eventually to own a piece of rare high-style furniture.

It is wise to start modestly, which

(Continued on page 170)

MARTEX® ENSEMBLE "BIRD OF PARADISE" INCLUDES PRODUCTS OF 50% COMBED COTTON AND 50% DACRON® POLYESTER. WESTPOINT PEPPERELL, 1221 AVENUE OF THE AMERICAS, NEW YORK, NY 10020

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MARTEX 1984

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Once a mansion called Stoneleigh echoed with the gentle hospitality of the Old South.



It was here that the first family of Virginia invited friends for tea, readied guest rooms for visiting diplomats and entertained at gala dinner parties.





Today, the romance of the past comes to life in the Stoneleigh Mahogany Collection – 18th Century bedroom, dining room and occasional furniture inspired by the original furnishings of Stoneleigh, the former home of Thomas Bahnson Stanley, the founder of Stanley Furniture Company and former Governor of Virginia. Unlike high priced "museum collections," the Stoneleigh Mahogany Collection combines the quality and authentic design details of our finest American heritage with affordability that's right for today's home. For a brochure showing other pieces in this exciting collection of mahogany furniture, send $1.00 to cover postage and handling to: Stanley Furniture Company, P.O. Box 30, Stanleytown, Virginia 24168.

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TRAVEL

SKIERS AND HISTORY BUFFS ARE AT HOME IN THREE VICTORIAN MINING TOWNS THAT REFLECT THE OLD WEST

By VESTA REA-GAUBERT



The San Juan Mountains surround Telluride, Colorado's "city of gold."

There is a special historic pride about many of those Old West mining towns in the Rocky Mountains, a pride mustered from the desire to preserve something of the past to be valued by generations in the future. If you are something of a history buff, or simply enjoy venturing into areas that take you back in time, there are three mining communities in our country that will have special appeal. . . Telluride, Colorado; Park City, Utah; and Wallace, Idaho.

Each of these quaint Victorian villages has a mystery that lies deep in its past. Each has developed from the search for precious metals in the 1800s only to explode in the mid- and late 1900s into tourist centers attracting skiers to their mountains, sportsmen to their streams and history enthusiasts to their streets. Best of all, each is listed on the National Register of Historic Places.

TELLURIDE, COLORADO

This antique mining town represents a genuine encounter with the Old West. Since 1878 little has changed from those wild brawling times when the miners called Telluride the City of Gold. It looks much as it did when Butch Cassidy made his first illegal withdrawal from the San Miguel Valley Bank in 1889. The bank was located where the Zia Sun Building is today.

Telluride is nestled at the head of a beautiful glacial valley 8,745 feet high in the San Juan Mountains of southwestern Colorado. The town, whose name comes from the gold ore that contains tellurium, has thin dry air which, according to historian David Lavender, produced a place of ". . . terrible intensity." Perhaps that is why it was known as the liveliest mining camp in the state in 1890. (Mr. Lavender's grandfather was the first mayor of Telluride in the mid-1800s.)

Telluride's significance as a 19th-century mining town is associated with its history and its small-scale Victorian architecture. Most of the buildings within the historic district date to the late 19th or early 20th century. Evidence of interest in neo-Victorian architecture is expressed by the number of infill buildings in the style.

Barbara Sudler, Colorado State Historic Preservation Officer, is particularly proud of how the mining town has blended the past with the present. According to Ms Sudler, "When the scale, texture and proportion of the neo-Victorian buildings are blended with the existing fabric of an historic area, the result can be a successful blending of old and new. In Telluride the attempt is not to copy but to reinterpret a style, utilizing a contemporary approach to integrate ideas of the past and always retaining the integrity of the town's historic district."

This old Victorian town has maintained the delicate balance very well—a number of establishments make wonderful viewing on a quiet afternoon walking tour. A good place to start is the **New Sheridan Hotel,** which was built in 1895 and is famous as the place where William Jennings Bryan delivered his "Cross of Gold" speech. The hotel remains in operation and boasts the oldest continuous drinking establishment in Telluride. The old Continental Room is now Julian's Restaurant, featuring delicious northern Italian delights.

In early Telluride the largest ethnic group was Scandinavian. Within the stratified town each group lived in its own area. The Italians and Irish were important groups, as were the Cornish and French. One of these stratified areas was perhaps more infamous than famous. It is located just off Pacific Street and contained three old historic structures known as **The Cribs**. This was once the red light district of town, an area never frequented by polite north side society. Restored by the Telluride Housing Authority in 1983, The Cribs are small private homes with two bedrooms and two entrances.

Another interesting establishment, **The Senate,** is now a restaurant with a reputation for excellent food. It was

(Continued on page 80)



Not so long ago,
it would have cost you $1,000 for a bottle of Baileys.

You would have had to fly all the way to Ireland to get it. Now, just a few years after it was first imported, more Baileys is bought & served & shared & given than any other liqueur in the world.
Baileys.® It must be magic.



The Original Irish Cream® Liqueur.

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One little Hershey's Kiss has such a big, big taste of chocolate,
your taste buds may never trust your eyes again.

HERSHEY'S KISSES



Pier 1 imports

Come. Explore our holiday collections.
Three hundred stores coast to coast.

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We view the world much like a child looks at Christmas Eve.

To us, life is a continuing adventure, and that's how we want you to think of Pier 1. For 22 years our buyers have trekked to remote villages and romantic cities, always in search of handmade collectibles. Their finds make our stores like no other retailer. But come see for yourself. Our toy collections demonstrate the quality and spirit we seek in all our offerings. When children's faces brighten as they find the gifts Santa brings, we know our efforts have been worthwhile.

Pier 1 toys are simple works of art children can play with, the same toys children play with from Peru to Poland, Germany to Japan. Their language is international. They don't dominate with rules, instructions and batteries. They don't gobble the same dots over and over. Most are as traditional as the values they represent. A return to the days when playtime was a child's private theater for learning. Such toys are hard to find, unless you're Pier 1 and search wherever children play.

Come. Explore the holiday collections at Pier 1.

Pier 1 imports

From our collections :

At left, shown from top left

Coloring books from Japan ... 49 each
10 crayons and tin, W. Germany ... 3.49
4 magic brush colors, England ... 4.99

Beechwood bulldozer or crane, E. Germany ... 5.99
Wooden workbench and tools, E. Germany ... 29.99
Merino wool handpuppets, Peru ... 6.99
Pinocchio music pull toy, Czechoslovakia ... 7.99
Wood zoo puzzle from Spain ... 24.99
Learning puzzles from Denmark ... 9.99
Music instruments, E. Germany ... 2.99, 7.99
Beechwood pull-apart toys, E. Germany ... 3.99

At right, from top left

Spanish pop-up puppets and W. German court jester stick (both shown in basket) ... 4.99 each
Cotton corduroy rocking horse from Poland on beechwood rockers ... 69.99
Giant balloon from W. Germany ... 2.99
Soft cotton teddy bear from Thailand ... 19.99
Large beechwood train, W. Germany (shown in boy's hand) ... 39.99
Wooden mini train set with track and village from W. Germany ... 29.99
Handmade soft cotton dragon, Thailand ... 29.99
Kid's 3-pc. gardening set, W. Germany ... 9.99
Porcelain tea set from E. Germany ... 9.99



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Special things happen in candlelight.

Candles radiate a rich, natural light that signals warmth and friendship, especially during the holiday season. Each year Pier 1 goes to the candle making countries of the world to bring you a new collection: from hand-dipped tapers that furnish the glow for intimate dinner gatherings to festival candles that flicker in the night sky.

Pillar candles, chubby candles and votives.

Scented candles, fashion candles and rustics.

Round candles, square candles, twists and figurines.

Tall candles, short candles, basic candles and elegant candles at value prices.

You'll also find candleholders for just about all of them.

Handpainted Scandinavian Christmas pixies, authentic English textile bobbins, clip-on candleholders for Smoky Mountain grapevine wreaths, traditional German pine cone candleholders.

And more.

Come. Explore the candle collections at Pier 1.











Shown: from top left

Santa matches, set of four ... 1.69
Old Yorkshire mill bobbin candleholders with copper or brass trim ... 3.99
Handpainted wood pixie from Denmark ... 25.99
Handpainted beechwood country stool from Yugoslavia ... 9.99
Red wooden tulip design advent candleholder from Denmark ... 6.99
Bavarian Christmas print cotton tablecloth, 130 cm. x 130 cm. ... 19.99
Handwoven grapevine wreath ... 9.99
European shiny red metal clip-on candleholder (shown on wreath) ... .49
Bavarian pine cone centerpiece with red Christmas candle ... 12.99
Handpainted miniature nativity scene from Peru, 3" x 5" ... 9.99
Our candle collections
Solid color 10"-15" tapers ... 39-.59
Scented 3"-9" tall rounds ... 1.99-3.99
Votives and chubbies in a choice of 10-hr. or 20-hr. sizes ... .25-.49
Decoratives 99-3.99



Pier 1 imports

800 stores in North America.
See Our Holiday Collections Today!
Satisfaction Guaranteed.
MasterCard, VISA Welcome.



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You expect the unexpected at Pier 1.
It is the excitement of finding the unexpected that sets Pier 1 apart.
Our soap collections are good examples. Suddenly, amid your shopping adventure, you come upon wildflower, lavender, rose and lilac soaps from some of Europe's finest houses.

Potter & Moore	Puhl & Co.	Woods of Windsor
England	Germany	England
Est. 1749	Est. 1872	Est. 1770

You'll find the kind of special gifts you would expect to find in the High Street shops of London or the boutiques of Munich. Except you are home. You are at Pier 1.

The collection:

Soap gift sets	3.49-14.99
Individual soaps	49-3.49
Other personal luxuries	1.49-14.99

Pier 1 imports

Three-hundred stores from coast to coast.



The white wicker you see is the result of a series of connections between three countries, two continents and a Queen of England.

The style is Victorian—named for Victoria, Queen of England, who ruled for 64 years and counseled with the likes of Gladstone and Disraeli. The curves and flourishes of her era and the pliant strength of rattan are made for each other.

As it happens, our Victorian white wicker comes from Hong Kong, which became a British crown colony in the fifth year of her reign.

The rose colored cushions are handloomed in India. Victoria began her rule as Empress of India at age 59.

There is a story behind everything you'll find at Pier 1 that draws far away places close together.

Shown from our collection:

Fainting couch, Hong Kong ... 269.99
(Cushion sold separately ... 34.99)
Rocker, Hong Kong ... 179.99
(Cushion sold separately ... 15.99)
Cocktail table, Hong Kong ... 79.99
Rattan lamp, Hong Kong ... 49.99
Pitcher and bowl set, Italy ... 39.99
Handwoven wicker doll carriage, W. Germany ... 159.99
Dhurrie from our floor covering collection ... 7.99-349.99

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The Pier 1 glassware collections are a harmony of sight, sound and touch.
New colors. Elegant iridescence. Refracting facets. Simple clarity. The elated ring of toasting glasses. The resonant ping of lead crystal. Textures that interest your sense of touch. And the incomparable smoothness that feels comfortably familiar in your hand.

From refined hand pulled, hand etched European stems to earthy tumblers handmade in China for domestic use.
From flawless 10% lead crystal to inexpensive wine glasses you can buy by the party load.
Our collections are all on the shelves in open stock—there for you to touch, ping and mix or match to your heart's content.

From our collections:
Shown left to right:
Stem pilsner from China ... 3.99
10% lead crystal goblet from Czechoslovakia ... 2.99
Hand pulled, hand etched fluted stem from Romania ... 5.99
Pink twist stem from Italy ... 5.99
Rhine stem from France ... 2.49
Handmade iridescent champagne flute from Romania ... 5.99

Knowing where to look is only part of our secret. The real art is developing a perfect sense of timing.

Our hammered copper vessels shown below come from Ireland. Heavy gauge, rustic and authentic, they're new to our collections this year. Ireland has a 4,000 year history of copper work. This year the time was right for us. As interiors turn more and more toward warm country looks—especially kitchens and informal dining areas—hammered copper is a natural.

And we knew exactly the place in the world to find it.
Our copper and brass toasting glasses come from Denmark.
This year elegance returns to entertaining.
Come. Explore the Pier 1 collections.

From our collection:

Shown left to right:
Copper milk can from Ireland . . . 49.99
Copper pitcher from Ireland . . . 19.99
Copper planter from Ireland . . . 12.99
Brass hurricane lamp, Thailand . . . 29.99
Brass candleholders with matched ball candles, Thailand . . . 3.99-5.99
Brass and ceramic candlestick from Thailand . . . 9.99
Set of three brass cylinder lights from Denmark . . . 19.99
Copper and brass toasting glasses from Denmark . . . 4.99 each

Pier 1 imports





The quest for the Deruta rooster—and other untold adventures in the world.

See it. In the center on the second shelf.
It came to rest there only after one last out-of-the-way stop on an extended foray in Europe.
First stop: Stoke-on-Trent, the traditional seat of English dinnerware. From there it was on to major shows in Frankfurt, Milan and farther south in Florence.
Finally on nothing more than a rumor about a small factory producing handcast and handpainted ceramic ware, we hitched a car and left the cities behind. Over unremarkable roads, we headed toward Deruta.
Our rooster wasn't out front in the display area. We found it in a back room—on the proverbial dusty shelf. But we found it.

Pier 1 always searches the small towns that the guidebooks don't mention. Often simple pushcarts and flea markets give clues to sources of the unusual items and small wonders of everyday life abroad.
Come. Explore the Pier 1 collections.

Pier 1 imports

Three hundred stores from coast to coast.

Top row:
Shown from left to right
Teapot and insulated cozy from Japan 14.99
Our renowned good white china 49-16.99 open stock



Red 12-pc. flatware set ... 9.99
Teas from four continents 79-7.99
Boudoirs French "lady finger" egg biscuits ... 4.99
6" lead crystal candlesticks from W. Germany ... 9.99
Child's porcelain breakfast set ... 7.99
Assorted pub trays from England ... 4.99
Natural fruit marmelade from Denmark ... 4.99

Second row:

Shown from left to right:
Red glaze terra cotta from Montelupo, Italy ... 7.99-12.99
Ceramic teapots from around the world ... 7.99-27.99
European "hotel-size" samplers of traditional home-recipe jams from Scotland ... .79
Handpainted rooster pitcher from Deruta, Italy ... 26.99
Terra cotta storage jars with lids, Italy ... 8.99
Assorted pub towels from England ... 3.99
Ceramic dinnerware from Italy ... 1.29-2.49
Authentic bistro flatware from the sidewalk cafes of France ... 1.99 each piece

Bottom row:

Shown from left to right:
Bellucci swan tureen from Italy ... 19.99
Farm-fresh preserves from the countryside of France, family-size 26 oz. jars ... 5.99
White lotus dinnerware from Japan ... 1.79-3.49
Plaid placemats and napkins ... 2.49-4.99
Rumtopf crock with a traditional Rumtopf recipe tucked inside, W. Germany ... 24.99
Wooden cooking utensils 39-2.99
Handcrafted duck teapot with brass handle, China ... 9.99



We salute the one person who covers more of the world than Pier 1

What takes us 12 months of travel and search, he does in one night with a two-hundred year old sled and eight reindeer.

Our experts spend the better part of their year abroad, constantly collecting unusual items and tracking down the sources of fine handcrafts.

As a result, we have baskets for everything under the sun – baskets for plants, baskets for shelves, baskets for pastries, baskets for serving, baskets to hang on the wall and baskets for the creations of your own imagination.

We also have finishing touches like shoji screens, authentic Vietnamese kimonos and hand decorated Chinese paper umbrellas.

And, thanks to our buyers, we offer a world renowned collection of rattan, buri and wicker furniture—from traditional king chairs to new Italian designs.

It takes Livingstone's sense of adventure, Donner and Blitzen's teamwork and the wisdom of Confucius to bring you the Pier 1 collections.

But when you're second to a legend, you do what it takes.

Pier 1 imports

Three-hundred stores from coast to coast.



From our collection:

At left, shown from top left:
Hand decorated paper umbrella from China ... 8.99
Stained rattan etagere from Taipei ... 129.99
Tripod light with umbrella shade, Taipei ... 29.99
Santa's buri king chair from the Philippines ... 39.99
Stained rattan shelf from Taipei ... 79.99
Natural rattan rocker from Italy ... 99.99
(Cushions sold separately ... 12.99)
Rattan coffee table with glass, Taipei ... 134.98
Worldwide collection of baskets ... 29-49.99
Singapore dome lid trunks with brass locks ... small 59.99 (shown), medium 89.99, large 129.99

At right, shown from top left:
Polished cotton kimono from Japan ... 39.99
Shoji screen with fabric panels, Taipei ... 89.99
Dining chair from Taipei ... 69.99
(Cushion sold separately ... 9.99)
Buri side table from Cebu ... 69.99
Worldwide table lamp collection ... 39.99-89.99
Pine and ceramic tile table from Italy ... 199.99
Pine chair with handwoven rush seat, Italy ... 49.99
Rattan magazine rack from Taipei ... 29.99
Rattan spokeback chair from Taipei ... 99.99
(Cushion sold separately ... 15.99)
Thai throw pillows ... 17.99

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China



W. Germany



Thailand



Peru



E. Germany



China



Bangladesh



India



India



Taiwan



Hungary



Denmark



Ecuador



Japan



Taiwan



China



lebrate with Pier 1.
a very special time of year.
ne to give freely from your heart and gracefully
cept the returned favors from family and friends.
ne to count your blessings and contemplate the
sh chances a new year will bring.
ne to throw a party and throw caution to the wind.
d, above all, time to put everything mundane or
inary on a slow boat to Shanghai and venture into
r 1.
r celebration begins the moment you walk in any
of our 300 stores. At that moment you enter our
ival of holiday ornaments and trims, discover ideas
entertaining and decorating, and choose gifts from
dren's toys to sophisticated luxuries.
hat moment you become part of the continuing
venture.
me. Explore the holiday collections at Pier 1.

From our collection:
At left:
Ornaments from the world over 49-2.99
At right, shown left to right:
Handpainted musical figurine, Japan . . . 12.99
Handpainted ceramic candle climbers, Japan . . . 2.49
Christmas gift boxes and tins 29-2.99
English Christmas cards 59-.99
Danish metallic wrapping twine . . . 1.49
W. German foil gift wraps . . . 2.29
Handpainted Santa mug, exclusively ours . . . 3.99

Pier 1 imports

Visit our stores, soon.

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OME™



Pier 1 is the last word in baskets.
Each year we spend months haggling over sips of tea, bargaining in second languages and through interpreters, coming to terms on how many for how much. Then we wait.
We have no intention of rushing the traditional process whereby native materials are gathered and the hands of craftsmen go to work.
At the end of the season, our runners go out and collect the handmade baskets of a thousand cottage industries and family workshops the world over.

From Bangladesh, Brazil, China, Colombia, Hong Kong, India, Indonesia, Mexico, Peru, the Philippines, Romania, Spain, Taiwan, Thailand and Yugoslavia—to you.
Baskets made of bamboo, carrizo, fern, maize, palm, rattan, seagrass, straw, twig, vine and more.
They serve at the table, hang on the wall and hold gifts inside. They help with chores, tote the laundry and carry your holiday baking.
Pier 1 has baskets for everything and everyone.
Come. Explore the Pier 1 basket collections.
The collection: 29-49 99

Visit our stores.
Explore our holiday collections today.

Satisfaction Guaranteed.
MasterCard, Visa welcome.

A few last minute shipments are loading in distant ports even now, so we can't promise your Pier 1 store will have every item shown in this brochure.

No mail orders from this brochure, please.

For Pier 1's mail order catalog, send $1.00 to Dept. W-126
2520 W. Freeway, Ft. Worth, TX 76102

Pier 1 imports

THE OVEN THAT WON'T MAKE YOUR KITCHEN FEEL LIKE ONE.

Farberware's Electronic Convection Oven



Now you can approach cooking with a whole new air: ool one.

Our Electronic Convection Oven is designed with a que three chamber construction. The fan in our outer mber pulls in room air and circulates it to keep the oven l on the outside.

The middle chamber acts to further insulate. And the er chamber has a fan that puts the convection in our vection oven; it roasts, bakes, and broils the way no er kind of oven can. Meats come out pink and juicy de, brown and sizzling outside. Poultry is golden wn and moist. What's more, the Farberware Electronic en even cooks faster. For instance, it cooks an 18lb. key in up to ⅓ less time than an ordinary oven.

Not only does our oven cook faster, it's ahead of its time. With our fingertip electronics, great end results are achieved with the convenience and speed needed to fit into a busy lifestyle. As with all Farberware products, we have one goal: perfection.

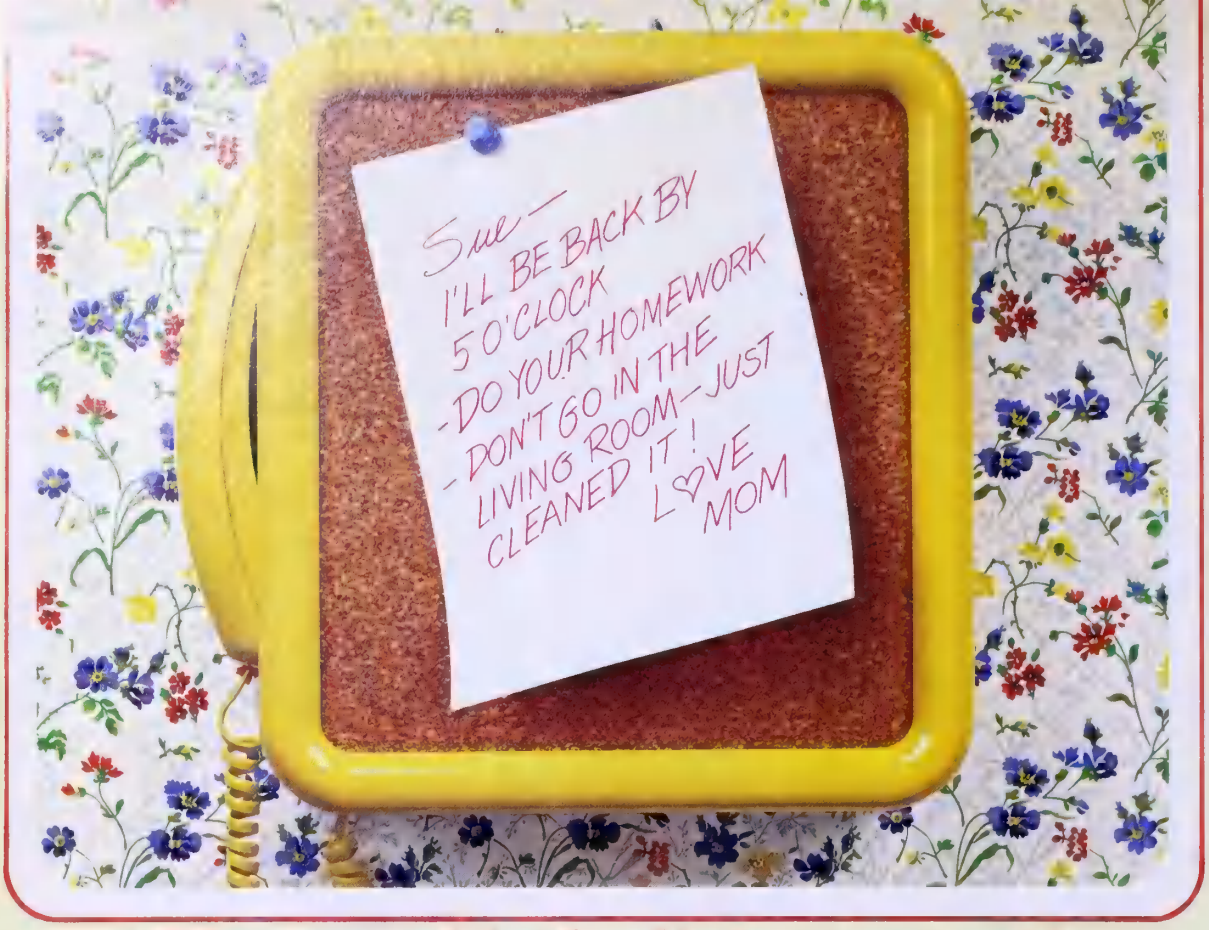
Now, if you can't take the heat, you don't have to get out of the kitchen. Just get a Farberware Electronic Convection Oven.

FARBERWARE

THE PRODUCT OF A GOOD HOME™

Subsidiary of Kidde, Inc

KIDDE



What good is the living room if your family isn't living there?

A living room is for living in. When children feel the living room is more for showing than for living...they take their living somewhere else. And that's really a shame. When children bring friends home, they should learn the pride of entertaining in their living room...not when they grow up... now, as they grow.

Today rather than tomorrow. Ethan Allen thinks the happiest homes are those where the living room is alive with the joys of family living. We believe a home should be a place where people find fun and excitement today...not a place where they're waiting to live tomorrow.

We'll help make it more livable. To make your home gracious and lovely, yet one your whole family can truly live in, turn to your Ethan Allen Gallery.

Ideas to make decorating fun. We'll walk with you through scores of "idea rooms," all inspiringly furnished and excitingly accessorized. We offer you complimentary design service to help you create a home that is uniquely "you"...and we'll make it fun, not a chore.



With that special Ethan Allen care. You will find enduring designs — of uncompromising quality and value. But, most important, you'll find care. Real care and consideration for you and the lifestyle you want your home to reflect.

Come visit us. Now. Not later. Working together, let's see if we can't start putting a new kind of living, not just in your living room but in your whole lifestyle.

Each of us in the Ethan Allen family is dedicated to helping you create a beautiful, lasting home environment for your family. If you feel there are ways we can improve our products or services...in any way...I want to hear about it. Of course, I would like to hear your comments of satisfaction too. Just write.



Nathan S. Ancell, Chairman
Ethan Allen, Danbury, Connecticut 06810

Ethan Allen Galleries

We care about your home...almost as much as you do.

Elegance in gold and silver.

Imagine the richness of pure gold and pure silver on a 'canvas' of burnished copper. *This* is the beauty of a new work of art by one of China's greatest living artists, Zhang Shou-Cheng.

In this superb work, "The Quail of the Golden Maple," every leaf, every flower and every feather is clearly defined. And the vibrant colors — varying tones of 24 karat gold, gleaming sterling silver, the fiery warmth of copper — combine to produce a palette of incomparable richness. Capturing the distinctive forms of bird and branch. And faithfully reflecting the subtleties of feathers and foliage.

In accordance with tradition, the work will bear the etched signature of the artist and his 'hanko' (personal stamp). In addition, it will carry a message that is associated with the symbolism of the quail in Oriental lore — the words "Courage and Love" attractively etched in Chinese script.

This work will be handsomely matted in pure silk and framed in solid teak. Carefully hand-rubbed and oiled to bring out its color and grain, the frame has a classic simplicity that perfectly sets off the beauty of Zhang Shou-Cheng's art. When displayed in any room, whether traditional or contemporary, it will greatly enhance the decor.





Framed work actually measures 8¾" × 14¾".

"The Quail of the Golden Maple" is available *only* by direct order and *only* from The Franklin Mint. The price for this precious metal etching, matted and framed, is $75 — which itself is payable in three monthly installments of $25 each.

To acquire "The Quail of the Golden Maple" — to own, enjoy and treasure for years to come — simply mail the accompanying order form to The Franklin Mint, Franklin Center, PA 19091, by November 30, 1984. No payment is required now.

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ORDER FORM

THE QUAIL OF
THE GOLDEN MAPLE

Please mail by November 30, 1984.

Limit: One etching per person.

The Franklin Mint
Franklin Center, Pennsylvania 19091

Please enter my order for "The Quail of the Golden Maple" by Zhang Shou-Cheng, an original etching in sterling silver on fine copper, inlaid with 24 karat gold. I understand the etching will be matted in pure silk and framed in solid teak.

I need send no payment now. Bill me in three equal monthly installments of $25.* each, with the first installment due in advance of shipment.

**Plus my state sales tax and a total of $3 for shipping and handling*

Signature _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

Mr.
Mrs.
Miss _____
PLEASE PRINT CLEARLY

Address _____

City _____

State, Zip _____



CLASSIC EUROPEAN ELEGANCE YOU'LL SLEEP WITH FOR YEARS.



At Scandia Down Shops, we can give you everything you need to create the bedroom of your dreams.

Our down comforters and pillows are some of the finest in the world. We also have luxurious featherbeds, wool sleeper pads, and exquisite domestic and European linens.

Come see everything for yourself. You'll find all the bed furnishings you really want at [illegible] you'll really love.

Scandia Down Shops™
European Comfort You Bring Home

[illegible] network of franchised shops specializing exclusively in fine bedding [illegible] to Scandia Down Corp., P.O. Box 88819, Seattle, WA 98188.

© Scandia Down Corp.

TRAVEL

Continued from page 56

once the home of Mrs. Rita Gibardi, a kindhearted madam, who left behind the original roulette wheel, poker table and faro table used in the 1880s.

There are many other historic buildings worth visiting as you tour: **St. Patrick's Catholic Church,** a fine example of Carpenter Gothic; the **Town Hall** constructed as the first schoolhouse in 1883; **Sundance's San Juan Bordello,** which has been leaning eastward for 96 years; and **San Miguel County Museum** built in 1893.

Of course, there is much more to this old mining town than its historic district. Known as the summer festival capital of the Rockies, Telluride is the envy of Colorado, with many acclaimed festivals such as the May Mountain Film Festival, the June Wine Festival, the Bluegrass & Country Music Festival, the August Dance Festival and the Telluride Film Festival. However, when fall nips the air and crisp morning snow drifts into winter, a very special magic starts to envelope its population of 1,100. People call it "white gold," the snow that falls on Telluride's mountains, reaching an average depth of 300 inches a year. Telluride is a skier's paradise. The ski mountain is the largest in the Southwest and one of the most spectacular in the Rocky Mountains—with 24 miles of trails served by six lifts, and a 3,105-foot vertical drop. **Telluride Ski Resort** is located in the Uncompahgre National Forest and crisscrosses 460 acres of exceptional skiing terrain. It offers world-class skiing iced with a panorama of scenery on runs named "Coonskin" (1,838 vertical), "Apex" (1,024 vertical), "Palmyra" (938 vertical) and "See Forever/Pandora," a 2.85 mile run of intermediate cruising and unparalleled views.

If you're looking for that perfect place to spend the night, try the oldest operating business in Telluride—the **Dahl Haus** with it's antique furnishings located on South Oak; **Johnstone Inn,** which is a quaint Victorian bed and breakfast establishment; or the restored **New Sheridan Hotel.**

Telluride is a Victorian mining town

(Continued on page 82)

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TRAVEL

Continued from page 80

that treasures its heritage; thus it remains a treasure for all who travel to the hidden valley.

PARK CITY, UTAH

Park City has the best-preserved collection of residential and commercial buildings in a 19th-century mining town in Utah. The Main Street Historic District features a variety of brick and frame commercial buildings—with ornate cornices, towers, arched openings and canopies. These structures were built by the local populace of immigrant Irish, Scandinavians and Chinese soon after an 1898 fire destroyed much of the town. In addition, there are 106 homes that have been nominated for the National Register, representing the mining boom era of 1872 to 1929.

Architecturally, Park City's physical appearance and historical development evolved like most western mining towns of that era. House types are the L-shape with gable roof and the square shape with hip roof. The commercial structures have false fronts or are rectangular buildings with flat roofs.

There are several buildings in Park City that have historical and architectural significance deserving special attention from the visitor. Those heading the list are the **Union Pacific Railroad Depot, St. Mary's Church, Egyptian Theatre** and the **Raddon House.** These landmark edifices were built with a knowledge of stylistic trends. The depot reflects the stick style that was popular at the turn of the century. Many of the churches represent Gothic Revival, and the Egyptian Theatre has Art Deco influences. Victorian elements were added to many structures by means of porches, cornices and patterned shingles.

Besides the landmark buildings already mentioned, there are other historic sites to visit while in Park City. The **Old City Hall,** built in 1885, houses the visitor center and Historical Museum. At one time the former territorial dungeon was located here. The **Old Miner's Hospital,** now the Park City Library, is a must on your tour. If you are looking for the perfect place

(Continued on page 173)



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HOUSE BEAUTIFUL
NOVEMBER 1984

Another Stitch for AMERICAN COUNTRY



Infusing new energy into the ever-popular American country style, Mary Emmerling spurs a new movement toward clutter-free rooms

The wooden flag welcomes you to her home bordered by fields of potatoes and, in the summertime, corn. Author-designer Mary Emmerling's Bridgehampton, N.Y., place typifies the American dream of a tradition- frame house with white picket fence, an appropriate haven or the style of living she preaches and practices wherever she puts down roots. American country is her credo, born of a love for homespun crafts found at rural fairs and bought for a song. Like many an avid collector, she accumulated more objects than space permitted, so this recent move—from a city loft she succeeded in making cozy—provided an opportunity to take stock and have a fresh look. ►

AMERICAN COUNTRY

"It's good to live in a house for a while and then decide what you want to do. First, we stripped and pickled all the floors. But the best change was enlarging the living room doorway."

The Emmerling home *(right)*, typical of other village houses in the farming community, is indigenous in style—as is American country decorating. Inside, a new spirit prevails.







The geometry of an antique quilt *(left)* sets a framework for an inveterate collector's baskets, primitive bench and decorative objects—all neatly composed. Quilts are rotated for a change of scene.



Charmed by this weathered shingle house that looks older than its 76 years, Ms. Emmerling played up its simplicity with mostly cosmetic treatments. One exception was to replace a tiny living room door with a large passageway that opens the kitchen and living room to light.

Applying a fresh coat of white to all of the walls and stripping the floors of motley old paint, she imposed a new sense of order. Next came the challenge of editing her collections and rethinking how *this* house would fulfill her family's needs. "You have to do that," says Ms. Emmerling, "rethink your living quarters every five years or so." Her taste now runs to English chintz and candy stripes; their colors add a gaiety matching that of her children, Samantha, age 10, and Jonathan, 7. The living room's garden atmosphere is established with polished fabrics, botanical prints and windows left mostly exposed save for half curtains—actually antique lace from flea markets.►

OPPOSITE: ANTIQUE QUILT, AMERICA HURRAH. *ABOVE*: ROSELINA CHINTZ, SLIPCOVER AND PILLOW FABRIC; JUMSTEG AREA RUG, THOS. K. WOODARD.



AMERICAN COUNTRY

"This roomy old-fashioned kitchen had just the right flavor for my kind of informal weekend entertaining"

Anyone with a penchant for old wainscoting and walk-in pantries would take to a house like this. Such was the case with Ms. Emmerling, who saw the potential here for gracious entertaining within a stone's throw of the lush backyard. She's about to preside over brunch in front of the French doors she installed to expand the view of gardens that provide herbs and flowers for her table. ►

PILLOW FABRIC, ALAN CAMPBELL INC.; TABLE LINENS, RANK & CO.



"My biggest investment was the closetlike master bedroom. Now, with its high ceiling and new windows, it's my favorite room."





Samantha's pastel bedroom *(above)* has carved birds on a heart-shaped twig wreath above her bears. Jonathan gained stars and stripes in his room *(left)*; bedcoverings and bears were designed by his mother for JC Penney.

The upstairs demanded far more serious work to satisfy the needs of Ms. Emmerling, whose master bedroom felt claustrophobic because of its low ceiling and dearth of windows. The presence of a full attic allowed for breaking through to fashion a cathedral ceiling with beams and bonus loft space. In addition to increased height, expanded views were gained via a series of traditional windows. Those like most of the other windows, have mid-level lace curtains fashioned from antique pillowcases. Two other bedrooms were readied for the Emmerling children, whose possessions bespeak Americana. Samantha's teddy bears are often found perched on window ledges where they, too, can enjoy the country air.►



The master bedroom *(below and right)* had its ceiling and spirit lifted, thereby giving it more white space for the orderly display of rustic furnishings.



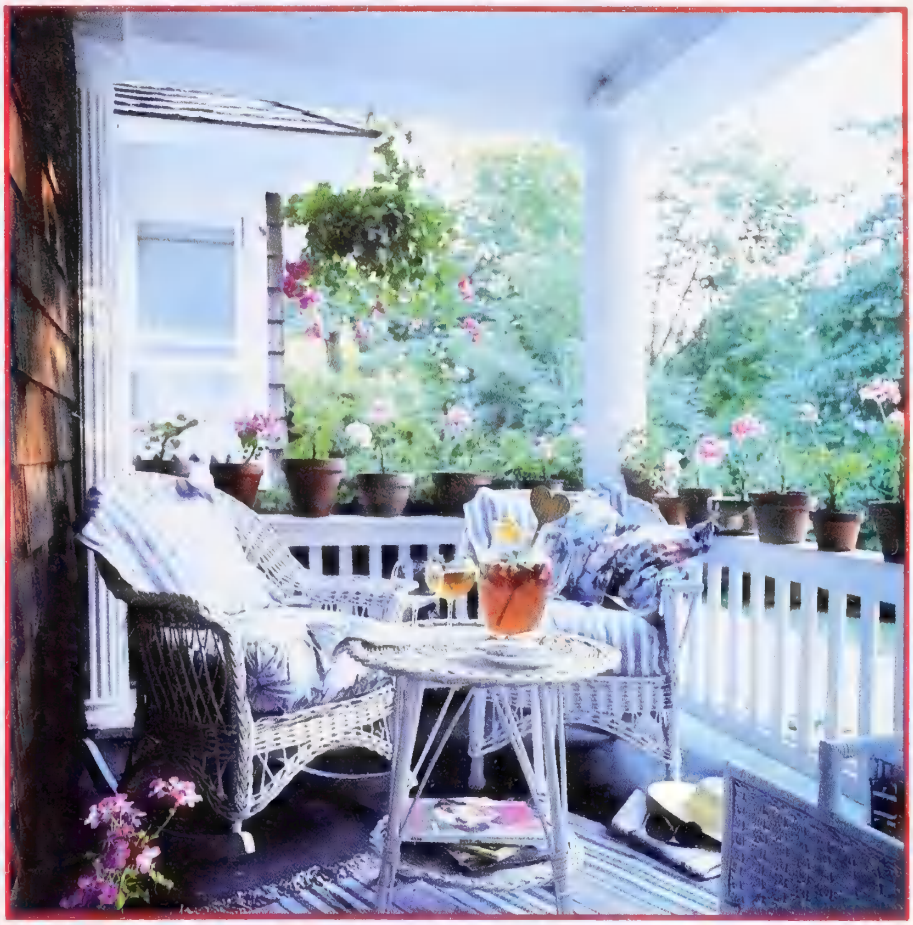


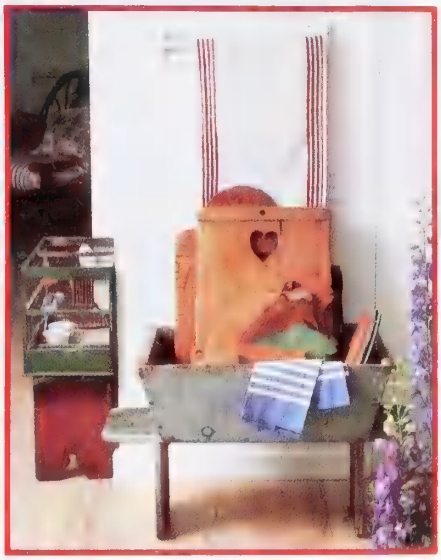
AMERICAN COUNTRY

"It took two years to find this house. Someone reminded me recently that when I first drove by and saw the front porch, picket fence and shingled frame, I said, *'That's* it... my dream house.' "

Pillars on the front porch *(right)* are evidence of recycled architectural details from earlier houses the builder dismantled and put to use in his own residence. Victorian wicker seems ideally suited to the location. Ms. Emmerling gathers herbs from a terraced garden that has begun its first year by the pool *(opposite top)*.







Ready to be transported to beach outings and picnics is a collection of cutting boards *(above)* stored in a primitive box atop a bench. A pair of parakeets seems content in this particular country house. The children's playhouse can be seen behind a beautiful table set for lunch in the garden *(left)*.

What doubles the pleasure of this house is its abundant outdoor space. With an acre and a half of property and several outbuildings, Ms. Emmerling has extended her country style well beyond the main dwelling. The old garage, for instance, has been whitewashed inside, from the vaulted ceiling to the original wood floor, its generous space offering yet another area for parties when bad weather threatens. "It's like having a tent," she says. Sharing a picket fence next door is a shed that had once been a site house; it was trucked from one job to another by the original owner, a builder.

A new link between outbuildings and main house is the pool, bordered on one end by an herb garden. The picnic table is a permanent fixture, often draped with homespun cloth and decorated with pots of herbs. As for the pillared front porch, it's an added relaxation spot with a further view. From here, Ms. Emmerling can watch her children selling lemonade in the summer or welcome them home from a jaunt to the village—a hop, skip and jump away.►

TOP. FLORAL SEAT CUSHION/ PILLOW, CYRUS CLARK CO., INC; CABANA STRIPE SEAT CUSHION/PILLOW, BRUNSCHWIG & FILS

"What I've always wanted was an old-fashioned pantry with lots of shelves for kitchen gear"

"I bought the house mainly for the pantry," says Ms. Emmerling, pointing out the ample annex *(opposite right)* that, like the kitchen *(below)*, is original to the first floor. Both its width and length provide storage space, even above the old window and along the floor. This could serve as inspiration for anyone designing an efficient kitchen today. The pantry frees the eat-in kitchen from excess cabinetry. Another redeeming feature here is the old farmer's entry with its large window *(opposite)* that was probably originally used for drying herbs from the garden just as it is today. ■ *Editor* KATRIN TOLLESON

REFRIGERATOR AND DISHWASHER, WHIRLPOOL
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WINDOWS

Nothing gives a room more finish and style than a great window treatment. Here are the best new looks.

Picture these rooms with undressed windows, and you'll see what a difference a window treatment can make. "As soon as I decide on the nature of a room, I develop a window treatment that will enhance it and give it more excitement," says Gary Crain, who designed the room at right. "The more detailed the window treatment, the more it expands the room." Mr. Crain hung the curtains well above the windows to stretch the height of the ceiling, then let them fall on the floor a gracious three inches. The new twist here: pull-up shades and voluptuous wooden rods *(close-up: inset)* that James Alan Smith painted to coordinate with the Rose Cumming glazed chintz curtains—from the "wrapped ribbon" to the "shirred fabric" and "rosettes" on the finials. (In the octagonal "window," exterior molding is real; the rest, trompe l'oeil.) In the room below, Susan Zises Green's dramatic swag looks deceptively simple. Masterful cutting gives the Brunschwig & Fils fabric its flair. ►



The classic swag and jabots here are hung on a mahogany rod with gilded finials. Sheers draw on a rod installed behind.

FOR STANDARD AS SEEN IN THE ROGERS MEMORIAL LIBRARY DESIGNERS SHOW HOUSE 1984

WITH A NEW VIEW




JOE STANDART AS SEEN IN THE ROGERS MEMORIAL LIBRARY DESIGNERS SHOWCASE

WINDOWS WITH A NEW VIEW

Well-designed window treatments can
solve problems, letting in light without sacrificing privacy,
giving small windows the impact of large ones





CHRIS MEAD



THE WASHINGTON, CONN., HISTORICAL SOCIETY DECORATORS' SHOW HOUSE

Opposite: This window has plenty of style, but is perfectly compatible with the space it's in: a kitchen. Designer Richard Lowell Neas paired long curtains with shirred cafés, then topped them with a cornice that's easy to care for because it's painted. The Molina Studio brushed the design onto an intricate board (even the tassels are wood), but you could simplify the process by using a boxlike cornice and stencils or wallpaper. *Above:* New again are wooden venetian blinds, updated by Levolor in narrow widths with barely-there strings rather than tapes. The colors (eight in all) range from dark tones that are nice under traditional curtains to pale new versions that look sleek and fresh all alone. *Top right:* Reverse-hung window shades bring in light while maintaining privacy. *Bottom right:* Instead of giving each of these adjacent windows a pair of curtains, Paul Leonard divided the treatment and doubled the impact. Inspired by the beauty of the wool challis, he simply frayed its ends, stapled it to wooden rods, draped it to create a valance and pulled it to the side over a wooden peg. At night it's released to cover the window. ►

WINDOWS WITH A NEW VIEW

The options today are wider than ever, from elaborate custom curtains you can order through your local store to beautiful balloon shades available ready-made everywhere



are just two
available to you from
Here (top) *the valance*
matching curtains.



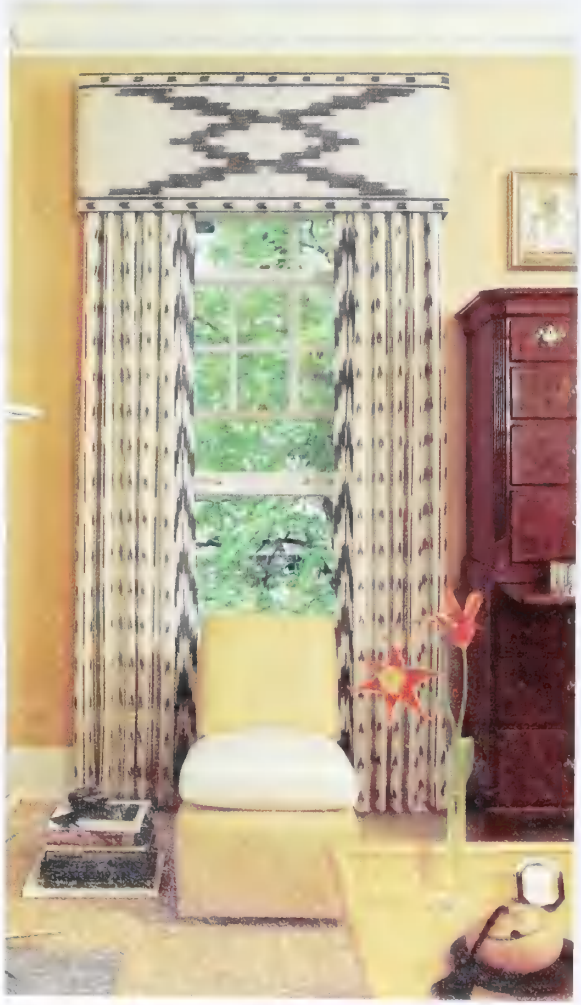
No matter what your style, or your window sizes, you can create your own treatment by drawing upon the thousands of design and fabric combinations that can be ordered from Norman's of Salisbury through dealers nationwide. Shown in the French door treatment *(left)* are curtains and valance with a quarter-circle hemline. Festoons, balloons, swags, jabots, pleated shades, cornices and tiebacks are other elements from which you can choose. *Above:* This treatment with valance and jabots is a brilliant bit of trompe l'oeil. Everything—from the gleaming gold rosettes to the fringe and tassels—was painted on three-quarter-inch plywood (edges are beveled) by Charles W. Fisher for interior designer A. Michael Krieger. "I wanted a classic look that was simple and not too serious," says Mr. Krieger. *Opposite:* Once the domain of designer workrooms, beautiful balloon shades are now easy to buy and install. Burlington House Draperies' shades cost about $40 in stores across the country and are available in many fabrics. Because they're shirred on ordinary curtain rods, their 82-by-84-inch size will fit any average-sized window. ►


MAASAI

WINDOWS WITH A NEW VIEW

Romantic panels of lace, glitter-shot curtains, hand-woven fabric in the best Arts and Crafts tradition— window dressing like this gives a room personality that's one-of-a-kind

When Ned Marshall and Harry Schule of Marshall-Schule Associates turned their hands to "a light, classical" bedroom *(below right),* a new Yves Gonnet fabric proved to be the perfect vehicle for the curtains. Subtly infused with gold and shirred on poles touched by gilded butterflies, they have all the richness of the room's fine antiques and leopard-skin-inspired carpet from Stark. Underneath, the simplest rice-paper shades bathe the room in gentle light and breathe air and freshness into the treatment. "A beautiful curtain doesn't need the distraction of anything too prominent," says Mr. Schule. *Below left:* Tom Maksout and Rick Carmody decided to create a room that would show off the work of craftspeople in the Detroit area. "The window treatments were a big focal point, and one of the first things we established," says Mr. Maksout. The silk and wool weavings, the work of artist Carol Rosen, immediately establish the mood of the room. *Opposite:* Lace panels are a wonderful way of using pattern to create a decorative effect.►



"For this window (above) *we wanted the pattern to be strong," says designer Tom Maksout, "so we worked out a treatment with a simple upholstered cornice board and stationary draperies." The design was specially blocked out and woven by Carol Rosen to fit the exact size so there would be no seams to break the impact of this gorgeous fabric. It's in the traditional teal and white of that weaving.*



A SEEN IN THE KIPS BAY BOYS' CLUB DECORATOR SHOW HOUSE, 1984

Right: *Bringing the best of the past up to date has yielded treasures such as these cotton lace panels, woven anew by Ian Wall Ltd. to duplicate those made in the last century for the Ritz Hotel in Paris. The firm has numerous sizes and designs, many from original patterns found through research at the Victoria and Albert Museum. Try them hung like this for a delicate, romantic look, or line them with silk for a contemporary update.*





JERRY SIMPSON

WINDOWS WITH A NEW VIEW

These three window treatments started with humble, low-cost fabrics and owe their smashing good looks to imagination and flair



STUDIO AZZURRO

A touch of the unexpected can make a beautiful room extraordinary. For a two-story room with six windows *(left)* a solution both simple and striking was devised by interior designer Antonio Morello, of Studio Morsa, and architect Donato Savoie. A huge sheet of lightweight, translucent spinnaker material was attached with grommets and a pulley system so it could be hoisted. "This treatment shields windows from the factory across the way," says Mr. Savoie, "but doesn't detract from the elegance of the original windows, which we restored." *Below:* Dan Nelson wanted a soft contrast to the straight-lined elements he was using in this living room. His answer: plain muslin dipped in brewed tea to give it a rich, aged look, draped artfully at the windows. The rods are old flatirons that go with the rusted-iron bases of the tables he designed. *Opposite:* In this living room by Ron Cicchetti, the furniture has classic bones; so does the window treatment with its Grecian airs. The white gauze fabric gets all dressed up when played against a golden rod. The open weave lets sunlight and heat filter through. ■

Editor JODY THOMPSON-KENNEDY

FOR MORE DETAILS, SEE PRODUCT INFORMATION



COURTESY OF HOUSTON HOME & GARDEN

Decorating tip: A "window" is often the only blueprint for designs such as the draped tea-dyed muslin glass and gauze at right. Buy plenty of yardage, then improvise right at the window (remember to tack your finished design in place). Fabrics such as these look best with no hemming or other sewing at all.

ROBERT LEVIN

ENGLISH STYLE

A COUNTRY GARDEN HOUSE



Indulging their passion for flowers, the owners of this Victorian house in Hampshire, England, have encouraged fragrant vines to climb the facade and planted gardens all around. Inside, flower colors and patterns are complemented by plants from their greenhouse and a view of gardens beyond.

When Prue and Martin Lane Fox first saw their 1846 house, it was hardly a case of love at first sight. "Very Victorian, very gabled and very ugly" is the description Mrs. Lane Fox offers for the way it looked 10 years ago, "and the garden was full of rubbish and rubble. But then, we never *had* wanted anything ready-made; we always wanted to create our very own house and garden to harmonize with each other." Like many of their countrymen, Mr. and Mrs. Lane Fox have a true passion for gardening; therefore here at Hazleby House it is often difficult to know where the garden ends and the house begins. Rooms are filled with flowering plants all year long, and the gardens can be seen from every window.

"The garden had been neglected for five or six years when we found it," says Mrs. Lane Fox, whose husband releveled, replanned and replanted, laying out many small gardens that lead into each other. The dining garden *(left),* in a secluded spot between dining room and conservatory, is sheltered from the winds off the nearby Berkshire downs.

As for the house itself, the owners removed the gabled third story added in 1899. "The roof was full of dry rot and bees' nests, so we decided to put the house back where it had been originally—to the simple, almost classical style of the early Victorian period."►



MICHAEL DUNNE

Around their new roof the owners added a balustrade with pineapple-shaped finials. The newly enlarged living room is on the left-hand side of the house.

A COUNTRY GARDEN HOUSE







Perfect decorating for a gray climate: bright colors and masses of flowers

In the tile-floored conservatory (above) *plumbago and jasmine grow up the walls while tropical trees flourish below.*

As is true of so many English houses, the entrance hall here at Hazleby House reveals a great deal about the owners—what they love and how they live. Mr. Lane Fox's collection of fine antiques—Robert Adam chairs, a gilded 18th-century mirror and exquisite watercolors—mingles companionably with a painted rustic chest, a treasure belonging to Mrs. Lane Fox, who likes to collect informal pieces of diverse origins.

Flowers bloom everywhere—on tables and floor—and fill the conservatory, which can be glimpsed at the end of the hall. "We have almost as many plants indoors as out," says Mrs. Lane Fox, whose potted flowers, grown in a greenhouse, complement the profusion of flowers her husband—"a mad, keen gardener"—grows outside.

Almost equal to her passion for flowers is Mrs. Lane Fox's enthusiasm for remodeling. "In the beginning we were looking for a Georgian or Queen Anne house, but I rather think a Victorian house is better for us because we wanted to create something. With a Victorian house you don't have to stick with a period the way you would with an earlier house. You can do anything you like."

What she and her husband like is to make things as light as possible—adding French windows, joining rooms to make more spacious ones and adding the conservatory. "We both want lightness, brightness and lots of color because this is such a gray country," she says. "We quite like things to look old, but bright along with it." Taking her palette from her flowering plants, Mrs. Lane Fox glazed the drawing room walls *(see following pages)* pale pink and chose fabrics in shades of pink and foliage-green. Here in the hall tempera paint pigment was patted onto walls, giving a soft, antique look to the apricot color.►

"Martin collects things, I just collect clutter," says Mrs. Lane Fox jokingly. She is, in fact, an interior designer, who has delightfully combined a variety of collections (left).

A COUNTRY GARDEN HOUSE



What was once a cold and formal r
is now a garden of delights with flo
strewn chintzes and flowering plan



In this room one wakes to glorious views of the lake, the main flower border and the Berkshire downs

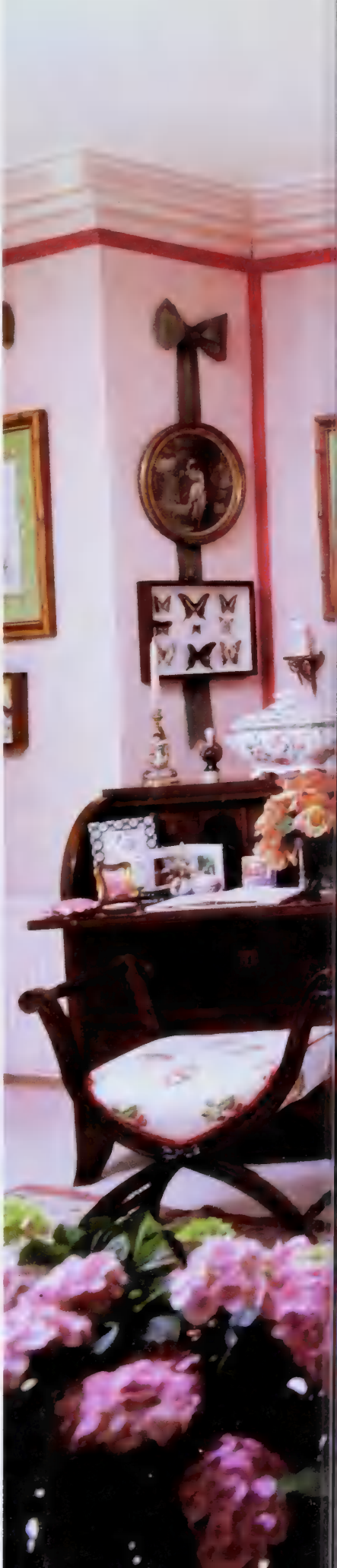


Above: *Frames for the sketches of his children and for the butterfly collection were painted by Mr. Lane Fox.*

While Mr. Lane Fox is the presiding authority in the garden, and Mrs. Lane Fox is the guiding force behind the remodeling and redecorating of the house, the fact is their passions and interests overlap and intertwine in both places. With her green thumb and design expertise, Mrs. Lane Fox consults on the layout and planting of the gardens. Mr. Lane Fox's contributions to the house have helped to furnish the rooms that seemed empty when the couple first moved in. In fact, not knowing that she and her husband would become such enthusiastic collectors, Mrs. Lane Fox chose her decorating scheme with a second purpose in mind. The right colors would combat the bleak English winters, and infuse life and comfort into sparsely furnished rooms. Today the rooms are filled with pieces both old and new, some hand-painted by Mr. Lane Fox. The bed in the master bedroom is an example. "It's a 'mock,' " his wife explains, using the British word for reproduction. "Martin painted it black and picked out the details with gold."►



Above: Built like an old-fashioned granary for drying corn, this latticed summerhouse sits among beds planted with a typical English mix.




A COUNTRY GARDEN HOUSE

Famous gardens at Hidcote and Sissinghurst inspired new ones at Hazleby House



Above: *This gardenlike guest room is filled with the bright colors that Mrs. Lane Fox loves throughout her house.*

Taking his inspiration and some of his ideas from the most glorious gardens in England, Martin Lane Fox has designed and planted five acres around Hazleby House. "The gardens at Sissinghurst definitely got him going," says his wife, and it is easy to see the influence of those famous gardens in Mr. Lane Fox's plan for a series of small spaces rather than one large homogeneous garden. Some are quiet and secluded, others are open and formal like French gardens. Brick paths lead to shaded gardens, and graveled walks stretch between beds basking in the sun. The most enchanting spot of all is planted only with white flowers and shrubs *(right)*. ■





In the first light of morning the roof of the Tesuque house gleams. This northern New Mexico style is distinguished by a pitched tin roof, handsome porch or verandas in the Spanish tradition. ►

IN THE SOUTHWESTERN COUNTRY TRADITION





Modernist, traditionalist and a downright ground-breaker, New Mexico architect Betty Stewart put together an adobe house for herself in which she expresses her passionate love for the simple things this part of America is famous for: earth and light ▸

SOUTHWESTERN COUNTRY TRADITION



"I've lived outdoors all my life because the outdoors just naturally seems to give free rein to the imagination. Even as a child I was inspired by the building and remodeling that shaped our family's ranch."

Native Texan Betty Stewart is becoming something of a legend in her own time. Name anything concerning land or houses in and around *the* burgeoning area of Santa Fe today and someone's bound to mention what Betty Stewart is up to. Because she's a modernist. And a traditionalist. And a scholar. And an artist raised the way only the American West knows how to grow them. Her parents acquired a 40,000-acre ranch in eastern New Mexico when she was about six. The acreage was divided among three camps whose upkeep fell to Betty and her brother. "Even as a child I always was watching the camps being built or remodeled," she says. "Growing up on a ranch provided plenty of opportunities for making 'houses' out of other things . . . a huge fallen log might become a ship or a grape arbor my overnight shelter. Nature's marvelous that way, letting you make whatever you want from whatever's at hand." In the progression from the old stone and adobe houses that made up the campsites of her youth to the elegant, sophisticated houses she builds today is a story that is now being further enriched by America's discovery of its regional treasures. The adobe tradition is an essential part of Betty Stewart's house: two 2-foot-thick walls are separated by a "partition" of air that serves as an insulating factor—cool in summer, warm in winter. Traditionally, plaster is applied to cover the adobe (mud and straw) building material; however, Ms. Stewart has advanced the form another step by applying 16th-century Italian polishing techniques that turn the gauging plaster into a light-reflecting surface. The effect is very beautiful. While Ms. Stewart's own house is pristine white, others she has done feature delicate tints added to the plaster: salmon-pink, petal-pink, cocoa-brown and ochre, all with an understated sheen that almost defies description. Building with natural materials is of the utmost importance because, in her own words, "I want the eye to feel texture the way your hand expects to feel texture." Therefore wood, stone and brick play important roles in each and every house she's done since she devoted herself to preserving the northern New Mexico style 14 years ago. "You know, this entire house was built without a level. I don't even own a level. That's how strongly I believe in the eye's good sense." ►



Top left: **Betty Stewart in the gun room at her home in Tesuque, N.Mex., just outside Santa Fe.**
Left: **A hand-carved Spanish settee under her great-great-grandfather's bedroll, dating to the Civil war; rifles hang as decoration.**
Opposite: **The bedroom features hand-hewn *vigas* that span the ceiling and a traditional fireplace set at an angle into the corner, northern New Mexico-style.**



SOUTHWESTERN COUNTRY TRADITION

"I put this house together with a passion for its textures—the rough and the smooth. Its walls might be sculpted snow; you'd have to touch them to find out."





The living room *(above and opposite)* opens off a center hallway in which a small pool and fountain gently bubble. In addition to natural textures, water is another dynamic element.

The play of light and shadow across the walls and floors of the house is a source of great pleasure to Betty Stewart. The splayed windows in the living room *(opposite and top)* and the kitchen *(following pages)* are set with a deep reveal to heighten the sense of depth in each room and, of course, to accentuate shadows. Betty Stewart searched the length and breadth of New Mexico before coming upon the 175-year-old beam she selected as the living room's center rafter across the 18-foot-high ceiling and from which she hung her family's antique crystal chandelier, tied with a velvet bow.

While she hardly would call her furnishings a "collection" of anything, over the years she has, in fact, chosen very carefully what she'll keep. Handwork is the determining factor: Indian rugs that act as runners across the hand-molded fired brick floors, adz-cut beams for all the ceilings, traditional Indian pots. She made the coffee table in the living room herself; under it two Canada geese [illegible]. "I never had a thing that [illegible] anything else," she laughs. ►





SOUTHWESTERN COUNTRY TRADITION

"Where there's a hearth there's always a gathering spot. That's one part of the ranch life my kitchen can always remind me of."







TOM McCAVERA

A PUMPKIN PARTY

Easy and fun, this outdoor harvest party is lit with heart-carved pumpkins and filled with a host of imaginative, entertaining ideas

Centerpiece ideas for an outdoor harvest feast: pumpkin lanterns and a "wreath" of cranberries to surround a Pilgrim's Pie.

You just never know what to expect when Raymond and Nancy Waites *(opposite)* invite you over for dinner. At this harvest party, for example, the afternoon turned out to be gloriously warm. The autumn leaves were at their color peak, so Raymond, who operates on a philosophy of "seize the moment," took his pine table out to the most scenic spot, even inscribing fallen leaves as place cards *(below)*. "I've always thought a proper harvest party should be outside," he says. "After all, the first Thanksgiving was."

Like the Pilgrims, the Waiteses let the season's bounty inspire their menu. Unable to resist a pyramid of pumpkins at their country market, they created a yellow and orange color theme with pumpkins plus fruit and vegetable containers—sweet peppers to hold chili, orange shells to fill with chocolate ice cream, a pumpkin to hold dip for broccoli. Nancy's showstopper: pumpkin soup, cooked and served in the shell. Raymond's touch of humor: boat dishes *(below)* as a reminder of the *Mayflower*, which carried the Pilgrims ashore.►

PUMPKIN PARTY MENU

**Pumpkin Soup*

**Chili in Yellow Peppers*

**Whole Steamed Brussels Sprouts*

Steamed Carrots With Pearl Onions and Herbs

**Maxime's Pilgrim's Pie*

Chocolate Ice Cream in Orange Shells



From the book *American View* by Raymond Waites, Bettye Martin and Norma Skurka, copyright © 1984 by Gear, Inc., reprinted by permission of Harper & Row, Publishers, Inc.

A PUMPKIN PARTY

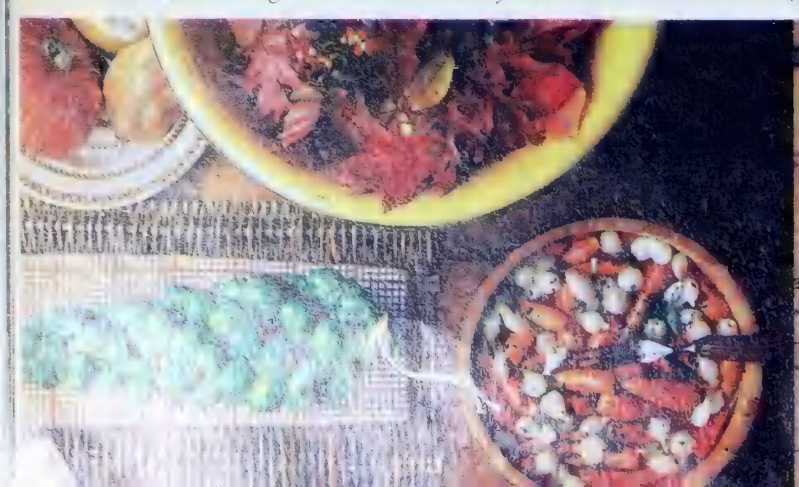
Above: *It doesn't have to be Halloween to make a centerpiece of pumpkin lanterns, carved with everything from hearts and polka dots*

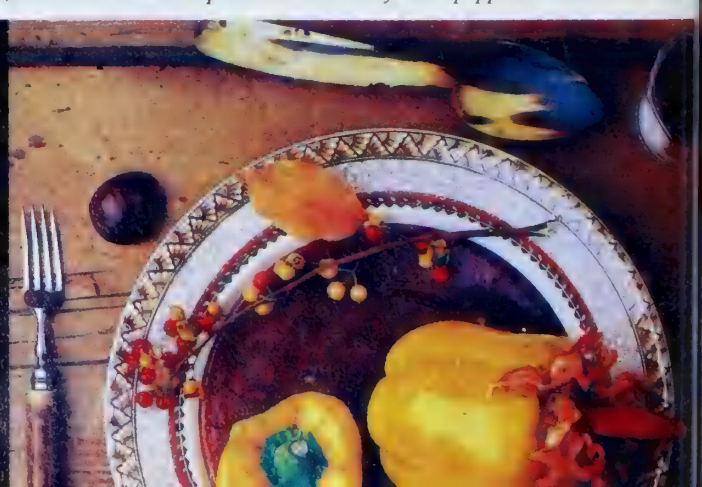
Eating is always an adventure at the Waites house. Guests know food will be hearty, but they're never quite sure how it will be presented. A stalk of brussels sprouts, steamed whole, might arrive on a wicker basket top *(below)* and a pumpkin pie might be passed on a bark-rimmed tree slice *(opposite bottom)*.

Believing that imaginative presentation is half the fun of eating, the Waiteses love unorthodox centerpieces like a bowl of brilliant red oak leaves *(bottom left)*. At other times they might use an antique goose decoy on a bed of dried grasses or a bowl of sand dollars. "I rarely go out and buy flowers," says Raymond. Instead, he's more likely to select from his collection of folk art toys to decorate his table. "I always have a little story behind my centerpieces."

For the pumpkins *(above)* he envisioned a little village inhab-

Below, left to right: *Herbs are a savory addition to steamed carrots, and chili is the surprise inside these yellow peppers. Chocolate ice*







Jack-o'-lanterns aren't just for Halloween—carved with bears, hearts and stars, they make a glowing centerpiece, especially when joined by folk art animals and a whimsical bread house

to a shooting star. It can be peopled with toy bears and sheep—and a folk art house made of pumpernickel bread and peanut butter.

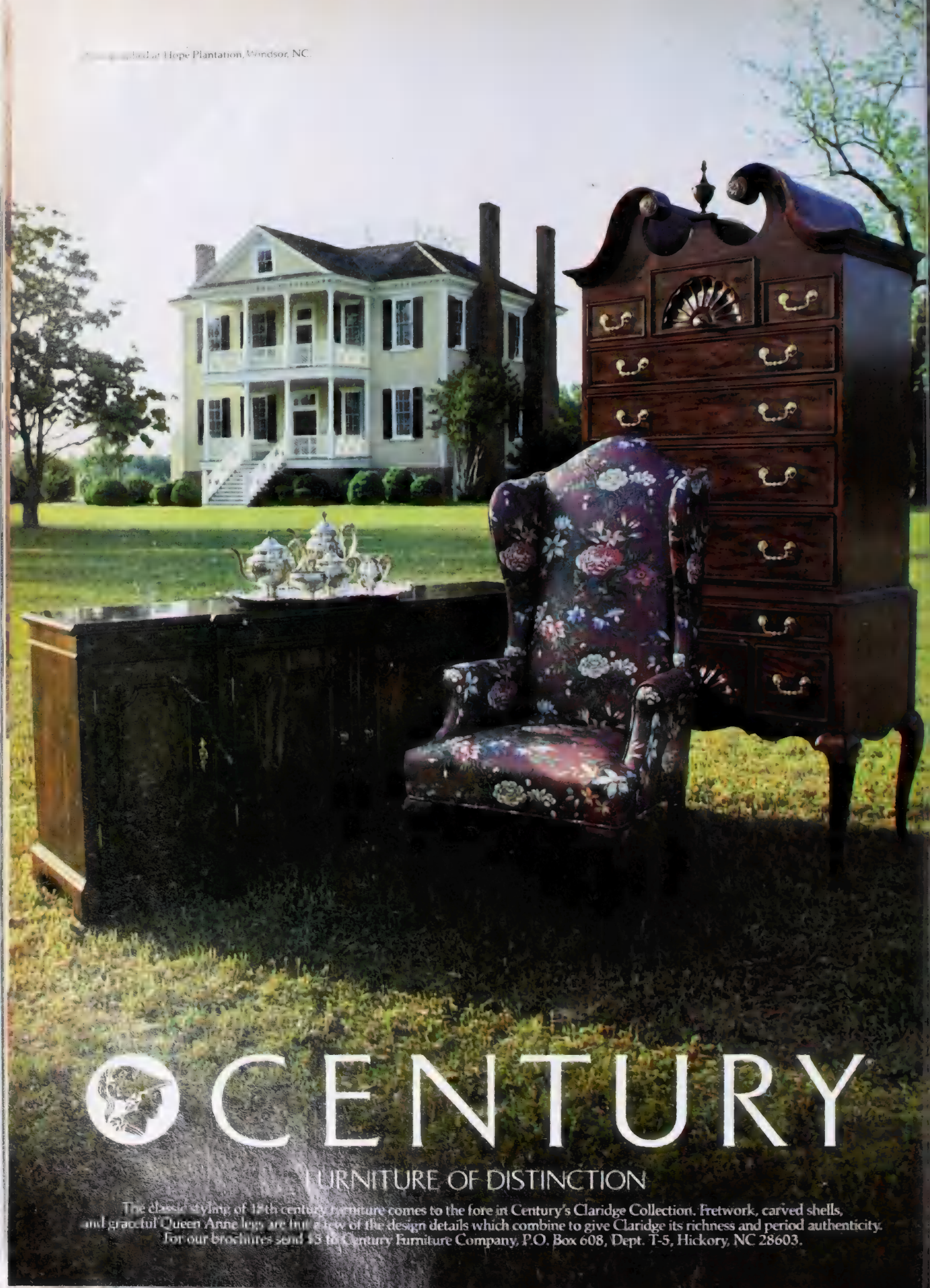
ited by bears. To create more housing, he added a toy chalet—and then built a matching one out of pumpernickel bread. "The brown color gave me the idea," he says. For the house's core he used a stack of bread, cemented with peanut butter, and secured a roof and walls with toothpicks. Doors and windows are chunks of red and yellow peppers.

Just as the Waiteses' centerpieces are unexpected, so is their dinnerware. "I never worry about matching—I just collect what I like," says Raymond. His flatware includes a bone-handled knife and flea-market silver spoons *(previous pages)* as well as pearl-handled fruit knives and a horn spoon *(opposite, bottom right)*. "Entertaining should be personal," he declares. "Why not let your sense of humor show through?" ■

RECIPES BEGIN ON PAGE 152 FOR MORE DETAILS, SEE PRODUCT INFORMATION

cream gets an elegant container—a scooped-out orange. Pumpkin pie, served on a tree slice, is garnished with seasonal nuts and berries.




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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q What is this teapot used for? There is no lid and no opening at the top. There is a hole in the bottom. I was told it is at least 200 years old.

—H.W., Rose Creek, Minn.



A. You have a "Cadogan" pot. It was originally designed to hold ceremonial wine. The Chinese design was copied in Europe by many firms. The Earl of Cadogan introduced it to England and the form has kept his name. Turn the pot over and put water into the hole. Then quickly turn the pot right side up. No water will spill out. Instead you can pour it from the spout. This "magic" was as exciting during the 18th century as it is now. The explanation is simple. A tube goes from the hole to within half an inch from the top of the pot. When the pot is filled and turned upright, the tube keeps the water from coming back out the hole. Your pot does look old. There were many made in the 18th century. It is worth at least $350.

Q This chair seems perfect in the corner, but it is a bit strange to sit on. Why was it made with the leg in front? How old is this style of chair? It is made of a light wood and seems to be handmade and old.

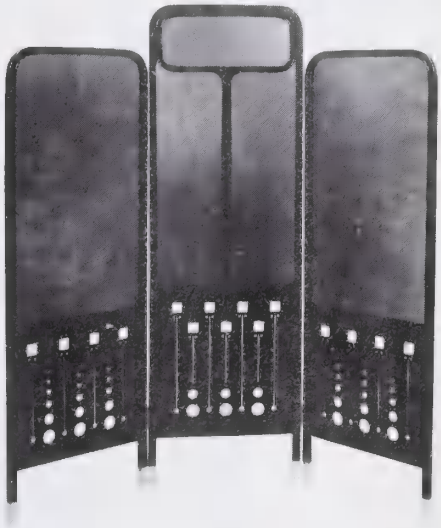
—E.M., Chattanooga, Tenn.



A. You own a "roundabout" or a "corner chair." The style was first made in the 18th century. Romantic stories about how the chair was made to fit a hoop skirt or to make it easy to sit while wearing a sword continue to be told. It is just a practical design that was originally made to be used as a desk chair. Your chair appears to be English, although the American ones are quite similar. If it is old, it is worth about $1,500. If it is a later copy, it is worth about $500.

Q What can you tell me about this screen, which originally had slotted, fabriclike panels? They were worn and we have replaced them.

—Mrs. S.L., Kirkman, Iowa



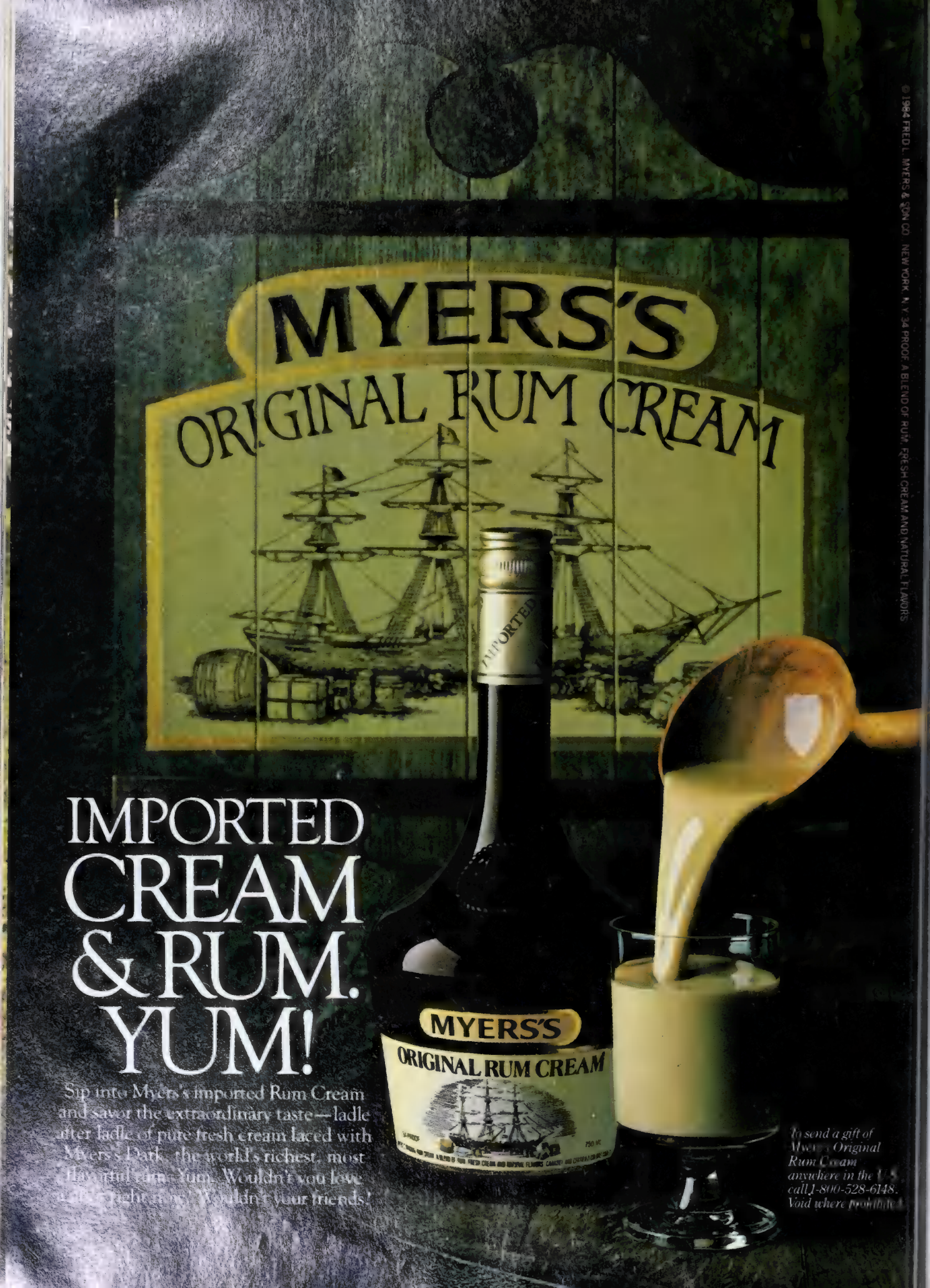
A. Your screen was made about 1905 by the Viennese firm of Thonet Brothers. A picture in a 1904 catalog shows the screen in its original form. The panels were slotted and held photographs and other family memorabilia. The outside wooden pieces are made of bentwood, which was a material made popular by the Thonet Brothers. Your screen, even with replaced panels, is worth over $4,000.

Q How old is this globe on which Australia is called "New Holland?"

—G.C., Tampa, Fla.



A. Celestial globes were made in the time of the ancient Greeks. Globes like yours were first made in the late 18th century. One of the best ways to date a globe is from the country names and their boundaries. "New Holland" suggests a date before 1850. A globe in good condition, though not useful today, is worth $500 to $1,000. If the globe was made by an important mapmaker the price could easily be much higher.■



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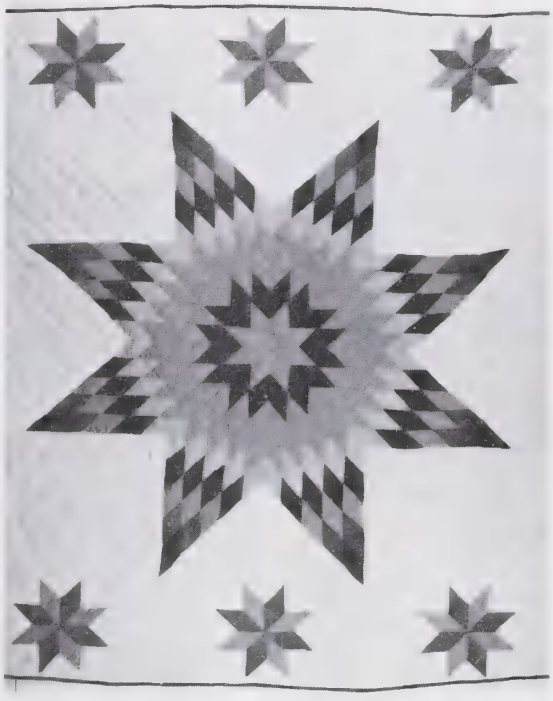
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WHERE TO FIND IT

WHAT SAYS "HOME" TO THE HEART IS FOUND IN AMERICA'S TEXTILES—QUILTS, SAMPLERS AND RUGS

By SYLVIA SUNDERLIN

Among the various types of collectible American folk art perhaps the most appealing are those textiles representing creativity in the home—the design and long, patient production of patchwork quilts, hooked rugs, coverlets and samplers. Deeply rooted in the homely values of thrift, industry and training for young hands and minds, these examples of a past era have been sought out by knowledgeable specialists who have assembled them for the collector who appreciates such distinctive, highly decorative heirlooms.



"Time of Falling Leaves" is by Fanny Sun Child, a member of the Cree Indian tribe. This quilt is from the Marjorie Cahn Gallery, Los Gatos, Calif.

Robert J. Anderson, Star Route, Box 16, Upper Black Eddy, PA 18972; (215) 294-9441—In Anderson's collection of fine country accessories hooked rugs are the specialty. They are mostly American, dating from the 1870s, geometric and figural; there are some Canadian rugs with typical pine tree, deer and moose motifs. Mail order and show sales only. Robert and his wife, Ann, an expert in restoring hooked rugs, welcome all inquiries about sales or restoration.

Marjorie Cahn Gallery, PO Box 2065, Los Gatos, CA 95031; (408) 356-0023—Mrs. Cahn has one-of-a-kind quilts with tribal motifs and designs by North American Plains Indian women of the Gros Ventre, Assiniboin and other tribes. Size range: from crib size to large; age range: from late 1900s to contemporary. Inquiries invited. Photos sent upon receipt of $10 deposit; refundable upon return or purchase of quilt.

The Margaret Cavigga Quilt Collection, 8648 Melrose Ave., Los Angeles, CA 90069, (213) 659-3020—This shop, open Monday through Saturday 10 A.M to 5 P.M., has more than 400 pieced, appliqued and embroidered quilts, from the mid-19th century to the early 1930s. Also available are hand-woven coverlets from the early 1800s and somewhat later crocheted bedspreads. Mrs. Cavigga also appraises quilts.

Cherishables Antiques, 1608 20th St., Washington, DC 20009; (202) 785-4087—Marilyn Hannigan specializes in quilts of the finest quality, mostly from the second half of the 19th century, distinguished by fine stitching and artistic applique–some in graphic designs of red, white and blue. They are intended to be hung as folk art rather than used on beds. Shop hours; Monday through Saturday, 11 A.M. to 6 P.M. Inquiries are invited.

The Ditty Box, PO Box 292, Damariscotta, ME 04543; (207) 644-8390—Muriel Lewis has a variety of old samplers, framed and mostly American, except for some English and Welsh examples. She also has hooked rugs and quilts. Written inquiries are preferred for mail-order sales.

Milly McGehee Americana, 2918 Sale St. Dallas, TX 75219; (214) 522-8162—In this shop is to be found one of the largest collections of hooked rugs in the country—all American. They range from 1850 to 1910, with an emphasis on choice figural rugs although there are many excellent geometrics. All rugs are in good condition.

Quilts Unlimited, PO Box 1210, Lewisburg, WV 24910; (304) 645-6556—Joan Fenton has one of the largest stocks in the country of old American quilts of all types—patchwork, applique, some Amish, from the 1850s to early 1930s. She sells in her shop by appointment but mostly by mail order. An illustrated catalog is $5 or $20 a year for 8 to 12 issues.

Marguerite Riordan, Stonington, CT 06378; (203) 535-2511—This specialist in American folk art has a fine collection of 19th-century American hooked rugs of distinctive design and some rare samplers, all in excellent condition. Mrs. Riordan has no open shop but welcomes telephone inquiries.

Thos. K. Woodard, 835 Madison Ave., New York, NY 10021; (212) 988-2906—Mr. Woodard, connoisseur and writer on American quilts, has a collection of exceptional quilts, such as Baltimore Album, unusual applique and Amish. He also has some choice hooked rugs.

Wayne & Peggy Woodard, Antiques Hopkinton Road, Hopkinton, NH 03301; (603) 746-3313—The Woodards' specialty is samplers: American and English, from the early 1700s to 1840. They have antique quilts. Shop hours, 9 A.M. to 5 P.M. daily; Sunday, 11 A.M. to 5 P.M.; winter hours by appointment. ■

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ANTIPASTO PARTY



MICHAEL SKOTT

In Italy they call it la dolce vita, *the good life, a mix of ease and elegance that defines gracious living. Antipasto is surely a part of that spirit, and on the following pages Martha Stewart updates this appetizing old-world tradition into a convivial, help-yourself meal.* ►

ANTIPASTO PARTY

Antipasto has the ability to look extremely opulent," says Martha Stewart. "It makes a buffet seem lush and out of the ordinary."



Left to right: *Focaccia with sun-dried tomatoes; whole prosciutto ham; star breads; eggplant puree in bowl; red and green pepper polenta in basket and pan.*



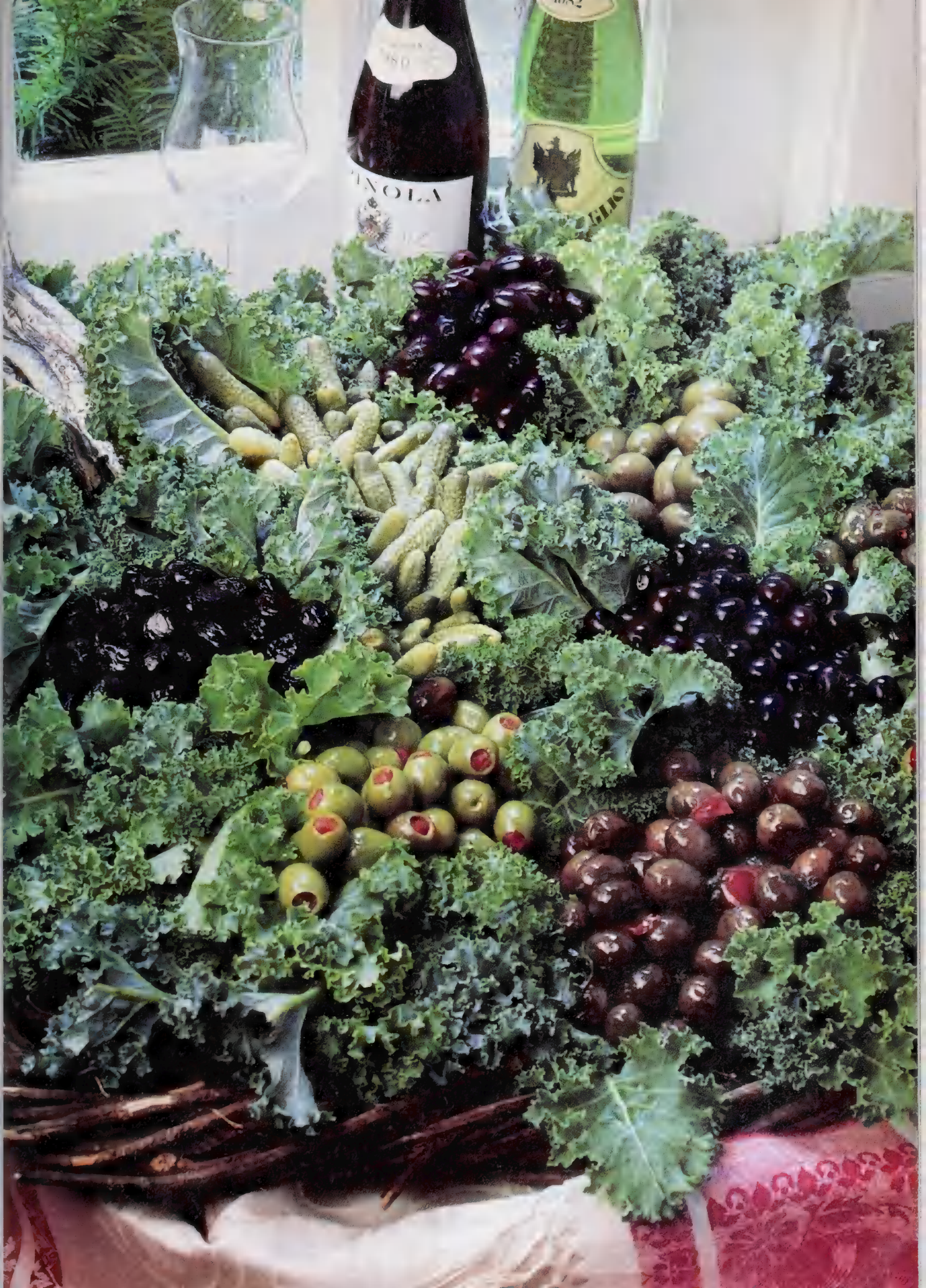
Food is placed around the room's perimeter, keeping the center area free for socializing. With preparations finished beforehand, this kind of party is a delight for hosts and guests.

Antipasto, that delicious first-course melange of tastes and textures, is an Italian tradition that has been whetting American appetites for years. HB contributing food editor Martha Stewart, looking for a way to entertain that was casual and also sophisticated—with maximum beforehand preparation and minimum last-minute fuss—realized there was no reason why the antipasto *idea* couldn't be broadened to encompass an entire meal.

Since the whole joy of this kind of party is ranging freely among the foods, she brought guests into the kitchen, cleared off countertops and arranged the feast there. Gone was the formal progression from course to course. Instead, guests moved easily between conversation and delicious tidbits, creating an open-house atmosphere that also allowed the hostess more time to enjoy her own party. The same principles of help-yourself simplicity could be applied to a Mexican-, French- or Chinese-style buffet. *Opposite:* Olives, cornichons and anchovies rest on a bed of fresh kale.►

MENU

Whole Prosciutto
Assorted salamis, cheeses and olives
Marinated Artichokes, Eggplants, Shallots and Porcini
Steamed Broccoli with Bagna Cauda *Sauce*
Grilled Squid and Sweetbreads
White Beans and Escarole
Polenta
Tartlets With Cheese, Sausage and Herbs
Fried Dough With Tomato Sauce and Asiago Cheese
Steamed Mussels in White Wine Sauce
Focaccia
Peaches Poached in Red Wine
Baked Plums With Cream
Panforte, Panettone, Ricciarelli, Sponge Cake
Wine *Coffee*



ANTIPASTO PARTY

With sumptuous Italian fare laid out beforehand peaches—the hostess need merely announ



Brightly colored bandannas provide a large, lavish substitute for napkins.



Italian salamis come in a staggering variety of tastes, sizes and textures. Among those shown here are sopressata, pepperoni and Milano salami.



Hot antipasto—white beans with escarole, polenta with red and green peppers and olives, and roasted peppers—is kept warm near a fireplace. Marinated squid and sweetbreads are skewered for guests to grill over a white-hot hibachi.

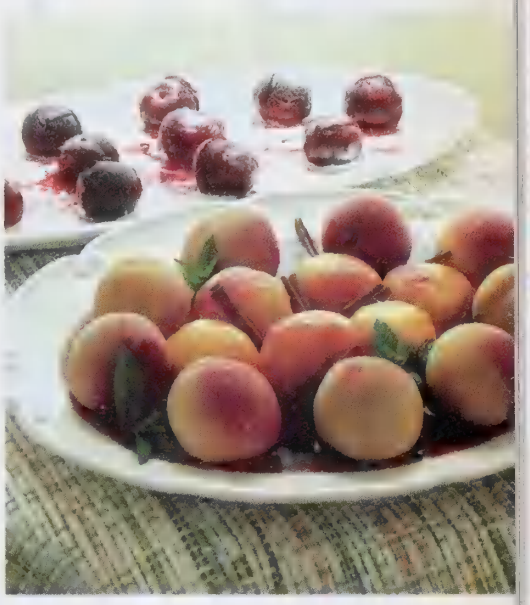
FOR MORE DETAILS, SEE PRODUCT INFORMATION. RECIPES BEGIN ON PAGE 153

)m grilled marinated squid to luscious wine-poached
langia!" for the festivities to begin

One great plus when planning an antipasto party is that you needn't prepare everything yourself. Sausages, cheeses and many of the marinated and pickled items that are essential components of this lusty fare are available through delicatessens and suppliers of imported foods. Martha Stewart, who catered this gathering, collaborated with Marcello Indiati of Club du Faisan, an importer and distributor. He supplied such delicacies as fresh marinated porcini and baby eggplants.

When shopping, remember that variety is the key to any truly memorable antipasto. Foods should run the gamut—from the subtle flavors of artichokes, mushrooms and fontina cheese to the aggressive piquancy of pickled quail eggs, broccoli with garlicky *bagna cauda* sauce and fried dough with tomato sauce and pungent asiago cheese.

For this, or any buffet party you might plan, Ms. Stewart has some general tips to ensure simple service and a relatively painless cleanup afterwards: ● Use wicker trays and baskets for breads; line them with kale or cabbage for olives and marinated vegetables. ● Try to keep most foods bite-sized—since utensils *do* come in handy, however, try wrapping them in colorful bandannas that double as napkins *(opposite, far left)*. ● Provide foods that need only last-minute cooking by the guests themselves. Here a hibachi *(opposite bottom)* takes center stage, primed for guests to grill skewers of marinated sweetbreads and squid. Other hot appetizers are kept warm on the hearth. ● Treat desserts "antipasto style." Set out cakes, cookies and poached or baked fruits so guests can choose their own finale *(below)*.■



Plums baked with cream and peaches poached in wine round off a rich meal.

Italian cakes and cookies from which guests may choose (below, from left): *panforte, ricciarelli, panettone (tree and ribbon-tied cakes) and sugar-topped sponge cake.*



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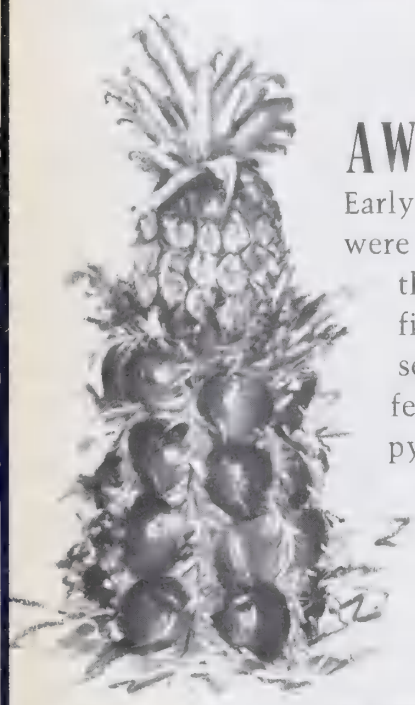
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A TRADEMARK OF GENERAL ELECTRIC CO.

ENTERTAINING PLUS

Generating some of the year's most exciting ideas for innovative themes were 95 glamorous dinner parties—all given on the same night last December—to benefit the New York Public Library. These tips were drawn from several of the festivities. . .



A WILLIAMSBURG FEAST

Early American holiday dinners were one of the most popular themes for the library benefit. During the extensive research for her Williamsburg feast Riki Zuriff learned about pyramids of apples studded with boxwood and crowned with a pineapple *(left)*. She made two for her table, and flanked each with dried fruit and nuts.

Tabletop triumphs Decorating her 19th-century home with tartan shawls, garlands of gold and silver ribbons, Irena Chalmers staged a proper Dickensian Christmas dinner with roast goose and Christmas pudding. ■ Japanese *obis* ran the length of both tables, which were heaped with pumpkins covered with black matte paint, at a dinner party given by Diane Love and Martha Stewart. A few sprays of silk flowers and grape candles completed the effect. ■ An unusual and inventive centerpiece idea comes from Christopher Idone, whose classic New England boiled dinner served as a table decor and main course. ■ Ellen Liman arranged old, beautifully bound books with a few single fresh flowers, creating an imaginative centerpiece for dinner in her 17th-century English library.



*H*omage à Rousseau

Guests of Mr. and Mrs. Michael Batterberry, founding editors of Food & Wine *magazine, and Mr. and Mrs. Peter Meltzer recaptured the spirit of Picasso's 1908 "Banquet Rousseau," where friends such as Apollinaire and Gertrude Stein gathered in a café for wine before moving on to Picasso's Montmartre studio. In keeping with this theme, the recent party gathered at the Meltzers' for 1906 Château Margaux and hors d'oeuvres served on palettes. The party went on to the Batterberrys' home, transformed with lush foliage, rare fruit and flora (by Richard Salome) to resemble Rousseau's painting "The Dream." Paint-spattered canvas draped the tables, which were laden with exotic fare from around the world . . . Algerian red peppers, seviche Veracruz to name a few dishes.*



Honoring Library Architects

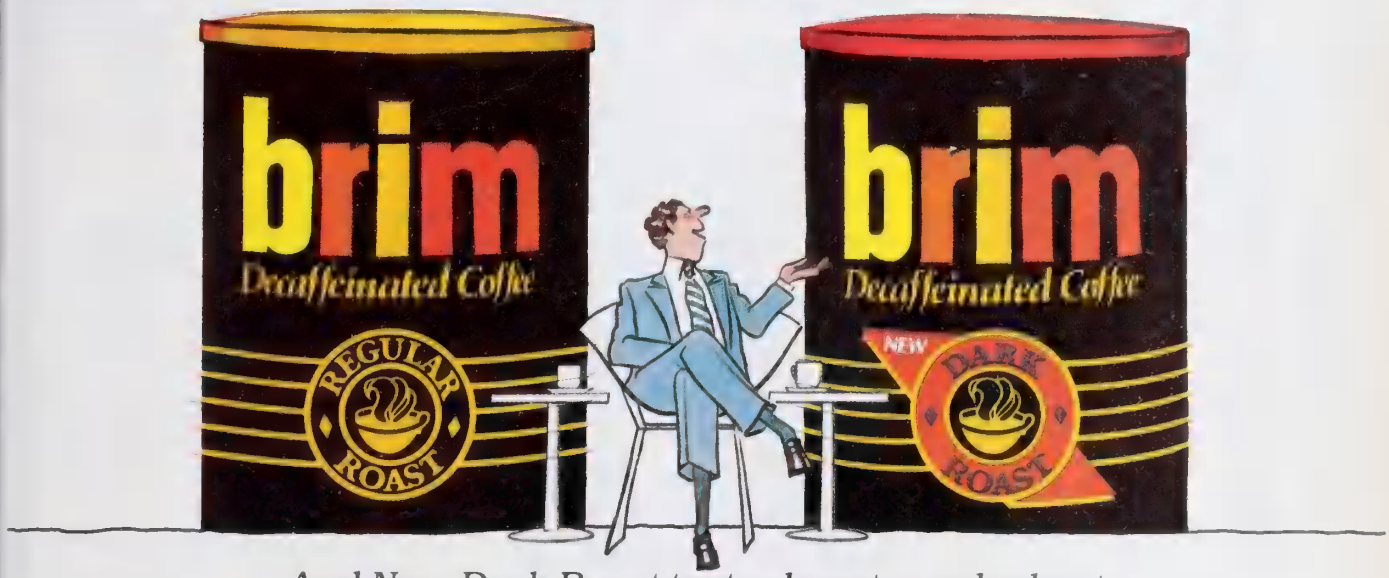
While many ticket-buying "guests" desired an exotic ambience, others chose a more informal dinner where good food and conversation with a famous host and hostess created the glamour, as they did at Mr. and Mrs. Hugh Hardy's house. A dining table decorated with Pierre Deux cloth and hyacinths formed a simple background for the pièce de résistance—coulibiac of salmon, accompanied by red pepper and zucchini soufflés. Place cards have sketches of the library's architects, John M. Carrère and Thomas Hastings, and in their living room the Hardys hung copies of architectural drawings submitted in the original library competition. ■

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WINE & GOOD SPIRITS

By PETER QUIMME

Sparkling Gifts: From Fancy to Frivolous

What wine lover doesn't love everything about good sparkling wine—the pop of the cork, the bubbles, the delicate aroma, the elegant, crisp flavor, the atmosphere of celebration that's created as soon as it's poured? Wine-lovers I know admit that they never get enough of this festive wine, even during the holiday season.



AT THE TOP OF THE LIST: CHAMPAGNE

At the head of my list of gifts for a very special wine-loving friend is a mixed case of French Champagne—not that a single bottle of any of the wines listed below wouldn't make a much-appreciated gift. The best values in Champagne are found in the non-vintage brut bottlings. Some current favorites: Deutz, Lanson, Laurent-Perrier, Pommery & Greno, and Veuve-Cliquot. (Expect to pay $15 to $20 for these, but watch for holiday sales.)

Champagne deserves to be served in elegant crystal flutes. My favorite is the Baccarat "Dom Perignon" flute ($36 each) available at most fine stores around the country.



A PUZZLE FOR WINE-LOVERS

What's gift-giving without the frivolous, amusing items that are perfect stocking stuffers? This 6½-inch Champagne puzzle is designed to test a wine lover's patience. The object is to get all the plastic beadlike bubbles back into the Champagne bottle and then cork it up; $25 plus $3 postage from Sointu, 20 E. 69th St., NY 10021. Phone: (212) 570-9449.

A CLASSIC SIPHON FOR BUBBLY DRINKS

Some people can't bear even water without bubbles. For them, here's a handsome black Deco-design soda syphon from Austria that adds effervescence to whatever water you fill it with; $47.70 includes shipping and 10 CO_2 cartridges from Williams-Sonoma Mail Order Department, PO Box 7456, San Francisco, CA 94120. Phone: (415) 652-9007.



WHEN ARE WINES READY TO DRINK?

The simplest answer: *when they taste good.* But how long it takes before a wine will taste its best depends on the kind of wine and on how the wine is stored. All wines change with time in the bottle, either for the worse or for the better. Many fine wines seem more harmonious and develop more bouquet with age. Here are some guidelines:

- Most wines, especially white wines, are ready to drink when you buy them. Muscadet, Macon, Sauvignon Blanc, Chenin Blanc, dry Riesling and Gewürztraminer, Pinot Grigio, lighter-style Chardonnay, sparkling wine, and rosés are best when they are fresh and fruity and rarely improve with age. Sweet whites such as Sauternes can be enjoyed right away, but will also age and improve for about 8 to 10 years after the vintage date.
- Rich California Chardonnays and French White Burgundies are usually best at about 4 years of age.
- With red wines there's much more variation. Light reds, such as jug wines and Beaujolais, should be enjoyed right away, while flavorful Zinfandels and Chiantis often seem rounder and more appealing at about 4 or 5 years. Pinot Noirs and Red Burgundies can be drunk young, but develop extra nuances at about 5 or 6 years. Most Barolos, Brunellos, California Cabernet Sauvignons and Merlots, and most Bordeaux need 6 to 8 years minimum to lose their initial harshness. A cru classé Bordeaux from a very fine vintage needs 10 to 12 years. Vintage Port can profit from 15 to 20 years.
- Remember that storage conditions make a big difference in when a wine will be ready to drink. If wines are kept over 70° (as they are in most apartments) they age more quickly than these guidelines suggest, and not always gracefully. ■



KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



Processor power

New from Sunbeam is a seven-speed heavy-duty food processor with an extra large feed tube that holds whole fruits and vegetables. This powerful unit has the strength to knead three pounds of bread dough; with its multiple speed control it can also slice soft foods. It comes with stainless-steel blades for slicing, shredding and processing; a plastic dough blade and a cleaning tool are included. About $134.

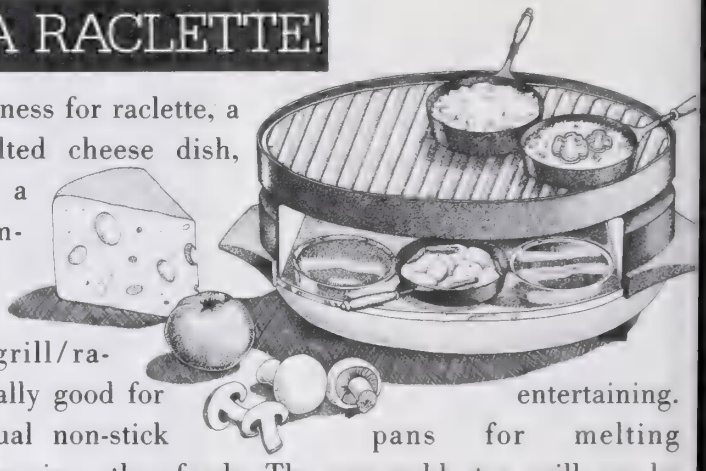
STICK 'EM UP

Smooth'n Easy from Rubbermaid is a new adhesive-backed shelf paper that can be repositioned, making repeat application far easier. It's available in a range of colors and patterns and in two sizes—12 inches by 10 feet and 20 inches by 5 feet.

Political Palate

With election fever running high, here's a timely cookbook produced by the Women's Committee to Benefit the Washington (D.C.) Opera. It includes recipes from past First Ladies, congressional wives, and White House chefs. To order send $11.50 ppd. (D.C. residents add 60 cents tax) to *The Washington Cookbook,* PO Box 40897, Washington, DC 20016.

WHAT A RACLETTE!



The Swiss fondness for raclette, a traditional melted cheese dish, is shared by a growing number of Americans, and Vivalp's mini-grill/raclette is especially good for entertaining. It has individual non-stick pans for melting cheese and preparing other foods. The removable top grill can be used for frying potatoes and onions—traditional raclette accompaniments—or for cooking fish and meat. About $45.

Cheese sans freeze



Fond of Fontina or is Camembert more to your liking? Whatever cheese you choose, you'll want to maintain your favorite fromage in peak condition with Hartstone's ceramic cheese keeper, retailing for $30. Cold water is poured into holes in the lid and absorbed into the clay, keeping the container cool but not ice-cold. The cheese is kept fresh and moist without refrigeration, which tends to dry it out.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Be sure to save enough Thanksgiving turkey to make curried turkey pilaf for company that may be left over too. Also try our quick dessert for dinner.

CURRIED TURKEY PILAF

- 3 tablespoons olive oil
- 1 large onion, chopped
- 1/2 cup chopped celery
- 2-1/2 tablespoons all-purpose flour
- 1 tablespoon curry powder
- Pinch ground clove
- 2 cups chicken stock or broth
- 2 tablespoons lemon juice
- 3 cups cooked, cubed turkey
- 1 tart apple, peeled and chopped
- 1/2 cup snipped pitted prunes
- Salt to taste

☐ Place olive oil, onion and celery in shallow 2-1/2-quart microproof casserole and stir. Cover and microcook on high 4 minutes. Beat flour, curry powder, clove, stock and lemon juice until well blended. Stir into onion mixture. Cover and microcook on high 5 minutes, stirring after 2-1/2 minutes. Add turkey, apple, prunes and salt. Stir well, recover and microcook on high 12 to 13 minutes, stirring every 4 minutes. Serve over a bed of rice pilaf. Serves 4.

PECAN-RUM PIE

- 1 baked pastry shell (9-inch diameter)
- 1/4 cup butter
- 1 cup dark corn syrup
- 3 eggs, beaten
- 1/2 cup superfine sugar
- 3 to 5 tablespoons dark rum
- 1-1/2 cups pecan halves
- 1 cup heavy cream
- 2 tablespoons confectioners' sugar
- 1/4 cup ground pecans for garnish (optional)

☐ Place butter in 4-cup glass measure and microcook on high 1 minute or until melted. Stir in corn syrup, eggs, superfine sugar and 2 to 3 tablespoons rum. Arrange pecan halves in bottom of pastry shell. Pour corn syrup mixture over pecans slowly. Microcook on medium (50 percent power) 13 to 14 minutes or until center is set. Whip cream until soft peaks form. Add confectioners' sugar and 1 to 2 tablespoons rum. Beat until firm. Serve pie warm or cold. Top with whipped cream and sprinkle with ground pecans. Serves 6 to 8

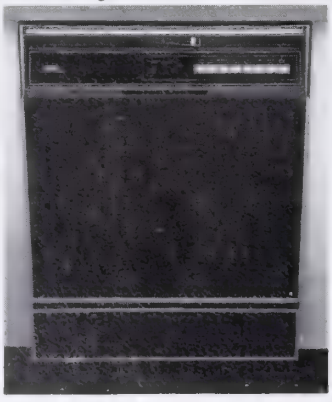
☐ *Hint:* To enhance color of pastry shell, brush with dark corn syrup, molasses, or 1 egg yolk beaten with 1 tablespoon milk before microcooking. Microcook on high 6 to 7 minutes, rotating dish after 3-1/2 minutes. Cool before filling. ■

All recipes tested in a 625 watt oven. If the wattage of your oven is lower, additional cooking time will be necessary.

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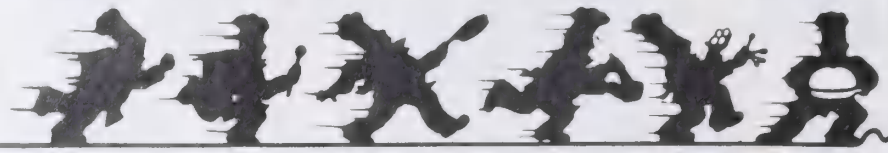


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Bright ideas to build with.

QUICK COOK

Chops for a change: pan-sautéed pork made memorable with fennel and orange



This is another of my favorite ways to cook pork chops. The thick-cut chops (loin chops make a very nice presentation) are sautéed in olive oil with fennel leaves until done; then the pan is deglazed with fresh orange juice. The chops are always succulent, never dry and tough, when cooked this way. While the chops are sautéing, a dish of thinly sliced white turnips is baked in the oven with a covering of buttery cream flavored with thyme. Generally potatoes are scalloped like this, but the turnips are unusual and very good.

Dessert is vanilla ice cream with chocolate ganache—semisweet chocolate of very good quality melted in hot heavy cream. Ganache is the basis for chocolate truffles: the hardened chocolate-cream mixture can be formed into small balls and rolled in cocoa, ground nuts or powdered sugar. Serves 4.

—MARTHA STEWART

Watercress Salad With Julienned Pears and Blue Cheese

Allow a small handful of watercress per person, with stems removed
2 ripe Comice or Packham pears, cored and sliced
1/2 cup crumbled blue cheese

Raspberry vinaigrette (makes 1 cup):

1/4 cup raspberry vinegar
2/3 cup olive oil
Salt and pepper to taste

1. Arrange some watercress, pears and cheese on individual serving plates.
2. Combine ingredients for vinaigrette in mixing bowl and pour over salads. Serve immediately.

Note: If you slice pears 30 minutes or more before serving, toss slices in lemon juice to prevent darkening.

Pork Chops with Fennel

4 tablespoons olive oil
4 loin pork chops (1-1/2 inches thick)
Salt and pepper to taste
1/2 cup chopped fennel leaves
Juice of 2 oranges

1. In large heavy skillet heat oil and sauté pork chops over medium-high heat for 13 to 15 minutes, turning twice.
2. Sprinkle with salt and pepper and fennel during last 3 minutes of cooking. Remove chops from skillet and keep warm.
3. Deglaze skillet with orange juice and bring to boil. Reduce liquid by a fourth and spoon over chops. Serve immediately.

Turnips Dauphinoise

3 tablespoons unsalted butter
2 pounds small white turnips, peeled and thinly sliced
1-1/4 cups heavy cream, heated
Fresh thyme leaves to taste
Salt and pepper to taste

1. Preheat oven to 350°. Butter shallow earthenware casserole dish.
2. Arrange turnip slices in casserole and dot with butter. Pour hot cream over turnips. Sprinkle with thyme and salt and pepper.
3. Cook for 45 minutes or until turnips are tender and cream has thickened.

Vanilla Ice Cream With Hot Chocolate Ganache

3/4 pound semisweet chocolate
3/4 cup heavy cream
1 pint vanilla ice cream

1. Chop chocolate into chip-size pieces and put in medium-size heat-proof bowl.
2. Bring cream to full boil in small saucepan. Pour immediately over chocolate and stir until chocolate is melted and smooth. (You can add a tablespoon of your favorite liqueur to chocolate if you desire.)
3. Spoon warm mixture over ice cream. Serve.

Note: If ganache hardens, put bowl over simmering water and melt chocolate, stirring occasionally. Do not overheat or chocolate will separate and become grainy.■



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COOK'S BOOKSHELF



The spirit of giving is alive and well right in your own kitchen

With the holidays fast upon us, four new books geared to baking and gift-giving have arrived in the nick of time. *Gifts of Food* by Susan Costner (Crown, $19) contains inventive, large-quantity recipes as well as elegant gift-wrap ideas for turning them into presents. *Brownies* by Linda Burm (Scribner's, $8) presents every conceivable variation of this all-American favorite—from macadamia nut to rum-chocolate chip. *Cookies* by Diane Rojas and Rosalie Harris (Crown, $6) is an around-the-world compendium that includes recipes for refrigerator-ready batters to satisfy last-minute cookie cravings. *The Gingerbread House* by Lauren Jarrett (Crown, $15) provides pattern pieces for building houses, barns and arks (complete with animals) out of gingerbread dough. —ANN ELLIS

Lime Mustard

(from *Gifts of Food*)

- 4 cups Grey Poupon Dijon mustard
- Zest of 4 limes, removed in long strips with citron zester
- Juice of 4 limes
- 3/4 cup sour cream

Tools:

- Citron zester
- Whisk
- French canning jars with clamp-type lids

☐ Combine all ingredients in bowl and whisk together. Pour into clean, dry jars. Seal with tight-fitting lids and store in refrigerator.

☐ Keeps 1 month in refrigerator. Makes about 4 cups.

Chocolate Raisin Jumble Brownies

(from *Brownies*)

- 1/2 cup stirred all-purpose flour
- 1/2 cup unsweetened cocoa
- 1/8 teaspoon salt
- 1 teaspoon ground cinnamon
- 2/3 cup golden or dark raisins
- 1/2 cup semisweet or milk chocolate morsels
- 2/3 cup walnut pieces
- 1/2 cup butter or margarine at room temperature
- 1 cup granulated sugar
- 2 large eggs
- 1-1/2 tablespoons light corn syrup
- 1 teaspoon vanilla extract
- Powdered sugar (optional)

☐ Preheat oven to 350° (340° for glass).

☐ Combine flour, cocoa, salt, cinnamon, raisins, chocolate morsels and nuts; mix well.

☐ In food processor or with electric mixer, cream butter or margarine and sugar together until light and fluffy. Add eggs, one at a time, beating each in well. Beat in corn syrup and vanilla extract. Stir in dry ingredients until they are just mixed.

☐ Spray or lightly grease 9-by-9-inch pan, and spread in batter.

☐ Bake in center oven 25 to 30 minutes or until wooden toothpick inserted 1/2 inch from center comes out barely moist.

☐ Cool completely in pan on rack before cutting. Cut into 20 or 24 brownies. Sprinkle with powdered sugar just before serving, if desired.

Cashew Drops

(from *Cookies*)

- 1/2 cup (1 stick) butter
- 1 cup packed light brown sugar
- 1 egg
- 1 teaspoon vanilla
- 1 cup all-purpose flour
- 3/4 teaspoon baking soda
- 3/4 teaspoon baking powder
- 1/4 teaspoon salt
- 1/3 cup sour cream
- 2 cups whole toasted cashews (toast raw, unsalted cashews in 350° oven for 10 to 15 minutes, or until golden brown)

☐ Preheat oven to 400°. Butter cookie sheets.

☐ Cream butter and brown sugar until light and fluffy. Add egg and vanilla; mix thoroughly.

☐ Sift flour, baking soda, baking powder and salt together. Add half sour cream and half flour mixture to creamed mixture, blending well. Repeat with remaining flour mixture and sour cream.

☐ Fold in toasted cashews. Drop batter by teaspoonsful 1-1/2 inches apart on buttered cookie sheets.

☐ Bake for 8 to 10 minutes, or until cookies are a light golden brown. Cool on racks. Makes 35 to 40 cookies.■

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PUMPKIN PARTY

Continued from page 127

PUMPKIN SOUP

- 3 cups chopped fresh pumpkin meat
- 4 tablespoons butter
- 1 cup chopped ripe tomatoes
- 1 quart boiling water
- 2 large cans chicken broth
- 1 tablespoon rice
- 2 cups sliced potatoes
- Salt and freshly ground pepper to taste

☐ Take 1 medium-size pumpkin, cut off top, remove contents (meat, seeds, etc.). Set pumpkin shell and top aside, as you will be serving soup in pumpkin shell.

☐ Heat butter in large saucepan. Add pumpkin and tomatoes. Cook over low heat for approximately 5 minutes. Do not brown.

☐ Add boiling water, chicken broth, rice and potatoes. Simmer 40 to 60 minutes until smooth.

☐ Pour soup into blender or food processor, and process until smooth. Pour soup into pumpkin shell, garnish with nutmeg. Put pumpkin top on to keep soup hot. Serve soup from pumpkin with a ladle. Serves 6.

CHILI IN YELLOW PEPPERS

- 3 tablespoons butter
- 1 onion, sliced
- 1 green pepper, chopped
- 1 pound ground beef
- 1/4 pound ground lamb
- 1/4 pound ground veal
- 1/4 teaspoon minced garlic
- 2 cans red kidney beans
- 1 bottle chili sauce
- 3 to 4 tablespoons chili powder, or to taste
- 6 yellow peppers, cored and cleaned but left whole

☐ Heat butter in skillet. Add onion and green pepper and cook about two minutes.

☐ Add next four ingredients; cook and stir until meat is browned.

☐ Add remaining ingredients, heat through until warm and stuff yellow peppers with mixture. Serves 6.

WHOLE STEAMED BRUSSELS SPROUTS

☐ Whole branches of brussels sprouts can be found at country farmers' markets and also in the city.

☐ Clean off all twigs and old leaves between each sprout and remove from each sprout any dead or yellowing leaves.

☐ Lightly paint sprouts with salted cooking oil. Place on rack in a steamer, adding pinch of baking soda to improve color. Steam until sprouts are tender to point of knife.

☐ Lift out carefully and place on folded napkin or on serving platter. Guests can spear off sprouts.

☐ Provide melted butter and mixture of warm breadcrumbs and grated cheese in separate bowls for dipping.

MAXIME'S PILGRIM'S PIE

- 3 pounds turkey breast, cooked
- 12 small carrots, lightly poached
- 6 tablespoons green peas, lightly poached
- 2 large onions, sliced, sautéed until softened
- 6 small parsnips, lightly cooked
- Enough turkey gravy to cover above ingredients arranged in an ovenproof casserole
- Turkey stuffing to cover surface of above ingredients
- 4 large Idaho potatoes, boiled, mashed with butter, cream, seasonings, and grated nutmeg
- 4 yellow yams or sweet potatoes, mashed, puréed with butter, seasonings.
- 12 tiny pearl onions, cooked
- 3 to 4 raw cranberries
- Several sage or bay leaves

☐ Arrange turkey and vegetables in



bottom of casserole or hot pot. Cover with gravy and then with stuffing.

☐ With pastry bag, decorate top of dish with alternating bands of white and yellow purees to make lattice. Add a band of white mashed potatoes around rim of dish. Fill spaces between lattice with pearl onions interspersed with cranberries. Decorate with 2 small sage or bay leaves.

☐ Reheat in oven. Serve with cranberry sauce and, if you like, a side dish of sautéed or pureed chestnuts. Serves 6.■

ANTIPASTO PARTY

Continued from page 137

Several of these antipasto recipes were inspired by some volumes on Italian cuisine, including Marcella Hazan's *The Classic Italian Cookbook,* Guiliano Bugialli's *Classic Techniques of Italian Cooking,* and Luigi Carnacina's *Great Italian Cooking.* The others are originals, all prepared by Martha Stewart and her staff: Donna Scott, Wendye Pardue, Marsha Harris and Edna de Souza.

GRILLED SQUID

2 pounds squid, cleaned

Marinade:
1/3 cup red wine vinegar
2/3 cup olive oil
1 shallot, finely minced
1 clove garlic, finely minced
1/8 teaspoon tomato paste
Juice of 1/2 lemon
Salt and freshly ground black pepper
Approximately 1 cup dry white wine
1 pint cherry tomatoes

☐ Cut tentacles off squid. Place in glass dish. Cut body of squid into 1/2-inch strips and add to dish.

☐ Whisk together marinade ingredients and pour over squid. Marinate, refrigerated, 2 to 3 hours.

☐ Drain squid, reserve marinade. Place tentacles in saucepan, add wine to cover. Cook 2 minutes. Remove tentacles to bowl. Set aside. Reduce wine to glaze. Add to marinade, whisking to make sauce.

☐ Run 6-inch skewer through an S-shaped strip of squid. Place cherry tomato or two on each skewer. Grill over hot coals for no more than 2 minutes.

☐ Place skewers on platter, and lightly drizzle both skewers and tentacles with warm sauce. Serves 10 to 12.

POLENTA WITH OLIVES AND PEPPERS

1 cup coarse yellow cornmeal
1 cup chicken stock
1 teaspoon salt
1/2 cup pitted and halved black olives
1 red pepper, roasted, peeled and sliced

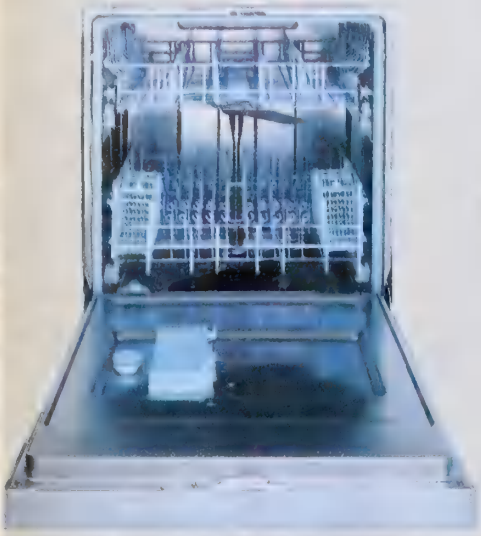
☐ Preheat oven to 350°. Generously butter 8-inch cast iron skillet.

☐ In large heavy saucepan, combine cornmeal with 2 cups cold water and stir until smooth. Add boiling stock and salt and blend thoroughly. Place pan over medium flame and, stirring constantly, bring mixture to boil. Continue stirring and cook polenta until it is thick and pulls away from sides and bottom of pan, 7 to 10 minutes. Remove from heat.

(Continued on page 154)



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ANTIPASTO PARTY

Continued from page 153

☐ Spread half polenta in prepared skillet, and arrange olives and peppers over mixture. Spread remaining polenta on top and bake until golden, about 45 minutes. Cover skillet with aluminum foil and continue to bake an additional 15 minutes. Remove polenta from oven and let rest at least 15 minutes before slicing. Serves 10.

SWEETBREADS

☐ Soak 2 pounds white, plump sweetbreads in cold water for several hours. Drain and place in medium saucepan with cold water to cover. Bring to boil and cook two minutes. Drain sweetbreads and place under cold running water until completely cooled. When sweetbreads can be handled easily, pull off tough, rubbery pieces attached to meat.

☐ Line shallow dish or cookie sheet with clean towel, place sweetbreads on towel in dish, and cover with another clean towel. Place another dish or cookie sheet on top of sweetbreads, and a 6- to 8-pound weight on top of that. Press for at least 3 to 4 hours in refrigerator, preferably overnight; compressing prevents sweetbreads from becoming tough and rubbery.

☐ Cut pressed sweetbreads into 3/4-inch cubes and place 2 or 3 on each skewer. Brush lightly with olive oil, season to taste with salt and freshly ground black pepper, and grill over hot coals for 3 to 4 minutes, turning once. Serve hot with Veneziano Sauce (recipe follows). Serves 10 to 12.

VENEZIANO SAUCE

(for sweetbreads)

- 4 tablespoons butter
- 2 shallots, chopped
- 1 clove garlic, minced
- 4 tablespoons flour
- 2 cups chicken broth
- Juice of 2 lemons
- 1/2 cup heavy cream
- 1 tablespoon fresh thyme
- 1 bay leaf
- Salt and freshly ground white pepper to taste
- 1/2 cup pignolis
- 1 cup fresh white bread crumbs
- 4 tablespoons chopped Italian parsley
- 2 tablespoons fresh thyme

☐ Melt 3 tablespoons butter in medium saucepan and sauté shallots and garlic until soft but not browned. Add flour and cook slowly for 3 minutes, stirring constantly so that mixture doesn't brown. Add broth, lemon juice, cream, herbs and seasonings, and simmer mixture, uncovered, over very low heat for 30 minutes, stirring often.

☐ In medium sauté pan, melt remaining butter with 2 tablespoons olive oil, and brown pignolis and bread crumbs. Add parsley, thyme and freshly ground white pepper to taste, and stir.

☐ *To serve:* Ladle sauce on large platter, and place sweetbreads on top. Sprinkle with pignoli-breadcrumb mixture.

PANNECOTTO WITH CROUTONS

(white beans and escarole with toasted bread)

Croutons:

- 1 loaf French bread
- 4 tablespoons green olive oil
- Chopped fresh oregano to taste
- Chopped fresh rosemary to taste
- Freshly ground pepper to taste

Pannecotto:

- 4 slices bacon, chopped
- 6 tablespoons olive oil
- 1 medium onion, peeled and chopped
- 1 carrot, peeled and diced
- 1 stalk of celery, diced
- 2 cups dried *fagioli cannellini* or Great Northern beans, soaked overnight and drained
- 2 cups dry white wine
- 2-1/2 cups chicken broth
- 5 fresh basil leaves or 2 teaspoons dried basil
- 1 head escarole, washed and dried
- 4 cloves garlic, peeled and crushed
- Crushed red pepper to taste

☐ *To make croutons:* Cut French bread diagonally into 1/4-inch slices. Place bread on baking sheet, brush lightly with green olive oil, and sprinkle with chopped herbs and ground pepper. Back in preheated 400° oven until bread is dried and browned, about 5 minutes.

☐ *To make pannecotto:* In medium saucepan sauté bacon in 4 tablespoons olive oil just until fat is rendered. Add chopped vegetables and cook over low heat until softened, 10 to 15 minutes. Add drained beans, white wine, broth and seasonings, bring to simmer, and cook very slowly until beans are tender. (Depending on freshness of beans, this can take from 1 to 3 hours.)

☐ While beans are cooking, tear escarole leaves into 4-inch pieces and blanch them. Drain leaves and gently pat dry. Heat remaining olive oil in sauté pan, add garlic and cook gently for about 5 minutes. Add escarole and sauté for 3 to 4 minutes. Season with salt and red pepper to taste.

☐ When beans are tender, add sautéed escarole to pot and simmer gently for 15 to 20 minutes. Serve warm over croutons. Serves 10.

(Continued on page 156)

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KRAFT

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ANTIPASTO PARTY

Continued from page 154

MARINATED BABY ARTICHOKES

Marinade:

- 4 shallots, peeled and chopped
- 1/2 cup red wine
- 1 teaspoon sugar
- 1-1/2 cups olive oil
- 1/2 red wine vinegar
- Salt and freshly ground pepper to taste
- 8 very small fresh artichokes

☐ *To make marinade:* Saute shallots in red wine and sugar until only a tablespoon of liquid remains. Remove from heat and combine with olive oil, vinegar and salt and pepper.

☐ Cut off stems and top of artichokes. Steam artichokes for 8 to 10 minutes, or until heart is easily pierced with knife. Drain artichokes, pour on marinade and toss well. Marinate at least 3 to 4 hours. Serves 10 to 16.

STEAMED MUSSELS IN WHITE WINE SAUCE

- 4 cloves garlic, minced
- 1 cup olive oil
- 1 bottle dry white wine
- 1 cup chopped Italian parsley
- 2 tablespoons chopped fresh oregano
- Crushed red pepper to taste
- 3 quarts mussels, washed and well scrubbed
- Chopped parsley
- Lemon wedges

☐ In large covered kettle, saute garlic in olive oil until soft but not browned. Add wine, herbs and red pepper. Bring to a boil and reduce mixture by half. Add cleaned mussels and stir to evenly coat mussels and distribute sauce. Cover kettle and cook just until mussel shells have opened, about 5 minutes, shaking pot frequently to cook mussels evenly. Pour mussels and cooking liquid immediately into serving dish, sprinkle with additional chopped parsley, and serve with lemon wedges. Serves 10.

BAGNA CAUDA

- 2 cups olive oil
- 1/2 cup (1 stick) unsalted butter
- 5 to 6 cloves garlic, minced
- 30 anchovy fillets, rinsed and drained (approximately 4 ounces)
- Crushed red pepper to taste

☐ In medium skillet, heat olive oil and butter together over medium heat. When butter melts and starts to foam, add garlic and saute lightly but do not brown. Add anchovies and, using a wooden spoon, crush to a puree. Add red pepper and stir. Serve immediately with steamed broccoli or other vegetables of your choice. Makes 3 cups.

FOCACCIA

- 4 cups unbleached flour
- 1-1/3 ounces fresh cake yeast dissolved in 2/3 cup warm water
- 5/6 cup olive oil
- 1/3 cup water
- 2-1/2 teaspoons salt

☐ Mix 2 cups flour with dissolved yeast. Knead dough by hand or in mixer with dough hook for 10 minutes. Shape dough into ball and put in floured, covered bowl to rise until doubled in bulk, about 3 hours.

☐ Punch dough down, put on floured board and knead again, incorporating remaining flour, 1/3 cup olive oil, water and salt. Knead until smooth and elastic and place again in covered bowl to rise for another 3 hours.

☐ Preheat oven to 400°.

☐ Divide dough in half and roll out into circles 1/2 inch thick on well-floured board. Brush with remaining olive oil and press your choice of toppings into dough. (We used fresh sage leaves and sprigs of rosemary, sliced onion rounds, tomato slices and *pancetta*.) Bake until golden brown, about 20

Continued on page 159

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ANTIPASTO PARTY

Continued from page 156

minutes. Cut into wedges and serve warm or at room temperature. Makes two 10-inch flat breads.

ZACCATO WITH TOMATO SAUCE

(fried dough with tomato sauce)

Tomato sauce:

- 3 tablespoons olive oil
- 1 medium onion, peeled and chopped
- 28 ounces imported plum tomatoes
- 4 tablespoons tomato paste dissolved in 1 cup red wine
- 1 tablespoon sugar
- 1/4 teaspoon crushed red pepper
- 1/2 teaspoon dried rosemary
- 1/2 teaspoon dried thyme
- 4 fresh basil leaves or 1 teaspoon dried basil
- 2 cloves garlic, peeled and crushed
- Salt and freshly ground pepper to taste

- 1 recipe focaccia dough (see previous recipe)
- 1-1/2 to 2 cups vegetable oil
- 1/2 to 3/4 cup olive oil

☐ *To make tomato sauce:* Heat olive oil in medium saucepan, add chopped onion and cook until soft but not browned. Stir in tomatoes and juice, crushing them with wooden spoon. Add remaining ingredients and simmer, partially covered, for 1 hour.

☐ In deep cast iron skillet, combine oils and heat to 375°. (The oil should be 2 to 3 inches deep; the amounts you will need may vary but you should use 3 parts vegetable oil to 1 part olive oil.) Pull off small amounts of focaccia dough and drop into hot oil, frying on both sides until golden brown. Drain on paper towels.

☐ *To serve:* Place zaccato on a large platter, drizzle with tomato sauce, and sprinkle with grated Asiago cheese, if desired. Serves 10 to 14.

HARD-BOILED AND PICKLED QUAIL EGGS

- 1 cup white wine vinegar or Champagne vinegar
- 3 cups water
- 1 tablespoon pickling spice
- 1 medium onion, peeled and minced

☐ *To hard-boil eggs:* Put room temperature eggs in heavy saucepan and cover with cold water. Bring to gentle boil and cook 4 to 5 minutes. Pour off hot water and cool eggs in cold water. Cool completely before peeling.

☐ *To pickle eggs:* At least 5 days before serving combine all brine ingredients in small saucepan, bring to boil and cook for 2 minutes. Strain brine.

☐ Pack peeled eggs in sterilized pint jars. Pour hot brine over them, cover and refrigerate for up to 2 months. (You can also process filled jars in hot water bath for 10 minutes, or in a pressure cooker for 5 minutes to form an air-tight seal. Eggs will be slightly tougher prepared this way, but will last a good deal longer.) This recipe makes 4 cups of brine, enough for 60 quail eggs.

ROASTED PEPPERS

- 6 large bell peppers (red, green, black and yellow, if available)
- 1/2 cup olive oil
- 1 garlic clove, finely minced
- Freshly ground black pepper to taste

☐ Place peppers on top of gas flame and roast them, turning often, until skin is completely black.

☐ Put peppers in paper or plastic bag, or wrap them in paper towels and let stand for 5 to 10 minutes. Rub off skin, halve peppers, seed them and cut each into narrow strips.

☐ Arrange pepper strips in shallow dish and sprinkle with olive oil, garlic and pepper. Marinate at least 4 hours or overnight. Serves 15 to 20.

(Continued on page 160)

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ANTIPASTO PARTY

Continued from page 159

RICCIARELLI

(Italian almond cookies)

- 1-1/4 cups blanched almonds
- 3/4 cup sugar
- 1/2 cup (1 stick) unsalted butter
- 3 extra large eggs
- 1/2 teaspoon orange extract
- 5 cups potato starch (cornstarch can be used if potato starch is not available, but the flavor of the cookies will not be the same)
- Pinch of salt
- 1/4 cup confectioners' sugar

☐ Preheat oven to 375°.

☐ In bowl of food processor combine blanched almonds with half the sugar (6 tablespoons) and process until very smooth paste is formed. (This can also be done by hand with mortar and pestle.) Set aside.

☐ In medium bowl cream butter and remaining sugar. With wooden spoon gradually mix in ground almond mixture. Add eggs, one at a time, making sure to incorporate each one. Add orange extract, potato starch and salt, continuing to stir with wooden spoon until mixture holds together. Turn dough onto board heavily dusted with additional potato starch, and flatten out to a thickness of 1/4 inch with metal spatula. Cut dough with 3-inch almond-shaped cookie cutter.

☐ Line cookie sheet with parchment paper and butter paper. Using metal spatula, transfer ricciarelli to prepared sheets and bake 30 to 35 minutes. Do not let cookies brown. Remove cookies from oven and cool completely on sheet. Sprinkle with confectioners' sugar just before serving. Makes about 24 three-inch cookies.

PANFORTE

- 1 cup blanched almonds, finely chopped
- 1/2 cup walnuts, finely chopped
- 1/2 cup dried pears, coarsely chopped
- 1/2 cup glaceed citron, cut into 1/4-inch dice
- 1 tablespoon sweetened cocoa powder
- 1 teaspoon cinnamon
- Pinch of freshly ground white pepper
- Pinch of freshly ground mace
- 3/4 cup honey
- 3/4 cup sugar
- 2 tablespoons confectioners' sugar

☐ Preheat oven to 375°.

☐ In large bowl, combine chopped nuts, dried pears, citron, cocoa, 1/2 teaspoon cinnamon, white pepper and mace, and mix with wooden spoon until well blended.

☐ Pour honey into stainless steel saucepan and place over medium heat. Add sugar and stir until completely dissolved and honey is melted. Do not boil. Pour honey-sugar mixture into nut mixture and gently mix until all ingredients are well blended.

☐ Line sides and bottom of an 11-inch spring form pan with parchment paper. Pour panforte mixture into prepared pan, smoothing with spatula. Cover with circle of parchment paper and bake for 35 minutes. Remove from oven and let cool in pan for about 10 minutes, then remove panforte from pan and cool completely on rack. Wrap tightly in aluminum foil and store for at least 8 hours, preferably overnight.

☐ Sprinkle panforte with remaining cinnamon and confectioners' sugar just before serving. Makes one 11-inch diameter cake. Serves 12.

SPONGE CAKE

- 9 eggs
- 1/2 teaspoon salt
- 1-1/3 cups sugar
- 2 teaspoons vanilla
- 1 tablespoon grated lemon zest
- 2 cups sifted flour
- 1 cup (2 sticks) unsalted butter, melted
- Confectioners' sugar

☐ Preheat oven to 325°. Carefully butter and flour tall cake mold.

☐ Beat eggs, salt and sugar together until thick and lemon-colored, about 8 minutes. Add vanilla and lemon zest. Fold in flour, rapidly but gently. Fold melted butter in gently, making sure it does not settle to bottom. Quickly spoon batter into prepared pan and bake until lightly golden, about 45 to 50 minutes. Let stand about 10 minutes before removing cake from pan.

☐ Dust top of cake with confectioners' sugar before serving. Makes one 8-inch cake.

PANETTONE

- 2 ounces fresh cake yeast
- 1 cup lukewarm water
- 1/2 cup butter, melted
- 2 teaspoons salt
- 1/2 cup sugar
- 2 eggs, lightly beaten
- 3 egg yolks, lightly beaten
- 5-1/2 cups sifted flour
- 1 cup thinly sliced citron
- 1 cup seedless raisins

☐ Dissolve yeast in lukewarm water.

☐ Mix together melted butter, salt, sugar, eggs and egg yolks.

☐ In large mixing bowl add yeast and butter mixture to 5 cups flour and stir until blended. Turn out onto floured board and knead until smooth and elastic, adding more flour as necessary. Dough should be soft but not sticky.

(Continued on page 162)

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ANTIPASTO PARTY

Continued from page 160

Knead in citron and raisins. Place in buttered bowl; cover with towel. Let rise in warm, draft-free place until doubled in bulk, about 2 hours.

☐ Turn raised dough onto floured board and knead until smooth. Place in buttered tube pan, brush top with melted butter, cover. Let rise again until doubled in bulk, about 40 minutes.

☐ Preheat oven to 425°.

☐ Bake until top begins to brown, about 8 minutes. Reduce temperature to 325° and bake 1 more hour. Makes 1 large loaf. Serves 12 to 16.

ITALIAN CHRISTMAS TREE CAKE *(panettone)*

- 1/4 cup raisins
- 2 cups lukewarm milk
- 6 tablespoons (3/4 stick) unsalted butter, melted and cooled
- 1/2 cup glaceed citron, chopped
- 1/4 cup glaceed orange rind
- Rind of 1 lemon, grated
- 6 cups unbleached flour
- 3 ounces fresh cake yeast
- 6 extra-large egg yolks
- 1/2 cup sugar
- Pinch of salt

☐ Soak raisins in 1 cup lukewarm milk until plumped, about 30 minutes. Drain, reserving milk, and pat dry.

☐ Dissolve yeast in remaining milk.

☐ Place flour in mound on large board and make a well in center. Place 5 egg yolks, sugar, salt, reserved milk and dissolved yeast in well and stir together with wooden spoon. Add melted butter, a little at a time, until all ingredients are completely incorporated. Add raisins, citron, orange rind and grated lemon peel and knead very gently until smooth, about 10 minutes. Shape dough into ball.

☐ Line bottom and sides of Christmas tree cake pan (or 8-inch spring form pan) with wax paper or aluminum foil, make collar about 9 inches high. Sprinkle with a little additional flour and place dough in pan. Cover with towel and let rise in warm, draft-free place until doubled in bulk, about 2 hours.

☐ Preheat oven to 400°.

☐ When dough has risen beat remaining egg yolk and brush top with it. If you have used a springform pan, cut an X in top of cake with sharp knife and put small piece of butter in center. Bake 45 to 50 minutes or until top is golden brown. Do not open oven dur-

(Continued on page 165)

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ANTIPASTO PARTY

Continued from page 162

ing first 25 minutes. Remove from oven and let stand about 10 minutes. Remove from pan and cool completely before removing collar. Makes 1 large loaf. Serves 12 to 16.

BAKED PLUMS

- 6 tablespoons (3/4 stick) unsalted butter, at room temperature
- 1/2 cup vanilla sugar (To make, store a few vanilla beans in jar of sugar for several weeks. Add more sugar to jar as you need it. It will keep indefinitely in refrigerator.)
- 10 ripe but firm Santa Rosa, purple Italian, or greengage plums
- 1/2 pint heavy cream

☐ Preheat oven to 375°.

☐ Generously butter baking dish just large enough to hold plums and sprinkle with a little vanilla sugar. Using your hands, rub plums with remaining softened butter, coating each completely. Place plums, stem end down, in baking dish and sprinkle with remaining vanilla sugar. Bake for about 20 minutes, just until juices start to run and skins begin to split.

☐ *To serve:* Place on platter; pour cream around bottom. Serves 10.

POACHED PEACHES

- Peel of 1 lemon
- 1 cinnamon stick
- 1-1/2 to 2 cups sugar, to taste
- 4 cups water
- 10 firm, ripe, unblemished peaches
- 1 bottle good-quality red wine
- 2 cups peach brandy
- 1/2 cup sugar
- 1/2 cup packed light brown sugar
- Peel of 2 lemons, cut into wide strips
- Mint leaves
- Cinnamon sticks

☐ *To poach peaches:* place lemon peel, cinnamon stick, sugar and water in large stainless steel pot and bring to boil. Add peaches and additional water to cover, if necessary, and bring to slow simmer. As soon as peaches begin to color, about 3 minutes, remove from poaching liquid and cool. Peaches should be barely tender and still quite firm. When peaches can be handled easily, peel about half the fruit, leaving rest unpeeled for presentation.

☐ *To prepare syrup:* Combine remaining ingredients in heavy saucepan, bring to boil and cook mixture until it is quite thick and reduced to about 3 cups. Refrigerate syrup until cooled.

☐ *To serve:* Arrange peaches in shallow serving dish, pour syrup around peaches and garnish with mint leaves and cinnamon sticks. Serves 10.■

CARPET BUYING

NEW FIBER TECHNOLOGY IS BRINGING A HUGE VARIETY OF CARPETS TO THE MARKETPLACE. HERE'S HOW TO MAKE SENSE OF THE BEWILDERING CHOICES.

By HAZEL D. CARR

This year the American carpet and rug industry will produce enough carpeting to cover a two-lane highway going around the world two and half times—and some of it will probably end up in your home.

Once carpets were considered a luxury, but today they provide universal warmth, comfort and decorative appeal in even the most modest homes. A series of fiber technology breakthroughs has created about such a tremendous variety of carpets that today's consumer is faced with confusing choices.

First there is the texture choice: *Do you want a Saxony, a velvet plush, a level loop, a shag?* Then comes the fiber selection: *Should it be nylon, wool, polyester, acrylic?* The labels on the backs of carpet samples offer everything from soil resistance and static control to five-year guarantees and antibacterial action.

Most carpet shoppers set out with two things in mind, the color they want and a fair notion of the amount of carpeting they need. After that the choice is very often left largely in the hands of the showroom salesperson. Considering the large investment most families make in carpeting and the years they expect to live with their purchase, it is worth honing your carpet smarts before setting out.

COLORS: Although you may have a definite shade in mind, try out a couple of different colors and textures at home. Most stores will allow customers to keep samples a few days.

The carpet industry has moved quickly to create colors to complement and contrast with predominant hues in other home fashions, including paint. One company, Karastan, recently introduced 18 new shades. Interior designer Mario Buatta notes the growing popularity of pastels underfoot: "We are getting away from the patterned

(Continued on page 166)

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CARPET BUYING

Continued from page 165

rug and replacing it with wall to wall in pastel with a needlepoint or Oriental rug for accent on top. Rugs on rugs look marvelously luxurious."

MEASUREMENTS: A copy of your floor plan, with measurements, is more useful to the store than your own estimate of the square yardage that is required. Depending on the layout of your room you may need more, or perhaps less, carpet than you think.

TEXTURE AND DESIGN are probably the first things you notice in a carpet. Looped pile and cut pile are the usual options. Looped pile may appear level or be looped in a mixture of high and low pile. These looped carpets offer good wearing qualities but generally are limited in surface effects and appearance. Multilevel loops offer more interesting textures; often these carpets are referred to as sculptured.

Cut pile provides today's most appealing carpets—the lush velvet plush with its smooth, dense appearance and elegant sweep of color; Saxony plush with a twist for greater stability and the pebbled effect of frieze that is a good choice for high traffic areas. Then there are shags, providing an informal, tumbled appearance.

FIBERS: What keeps the carpet industry humming are the advances made almost yearly in carpet fibers.

Nylon, because of its strength and resistance to abrasion, has become by far the most widely used carpet fiber—almost 88 percent of today's carpets are made from nylon. It cleans well, offers fade-resistant colors and looks luxurious and now has extra assets.

Today's nylon carpets are very different from those of 10 or even four years ago. What the industry calls third and fourth generation fibers have made the difference. Third generation nylon contained coated filaments that virtually eliminated the problem of static shocks by limiting the build-up of static electricity. Now fourth generation nylon offers chemically built-in soil and stain resistance, a vast improvement on previously used surface treatments. Soil particles in the new nylon stick to each other instead of the carpet and can quickly be vacuumed away.

Originally developed for use in nursing homes, schools and health clubs, nylon carpets with built-in antibacterial protection are now available for the home. They can prevent the growth of mildew and fungi in humid climates.

Wool, once the dominant fiber for carpeting and now virtually the only natural fiber used, accounts for only 1 percent of nationally made carpets because of its high cost. Resilient, long-wearing and offering beautiful colors, wool is mainly limited to high price and custom-designed carpeting.

What other carpet fibers are there? *Acrylic* looks most like wool and is comparatively costly but offers good wearability and color fastness. *Olefin,* once used just for indoor-outdoor carpeting, now comes in tweeds, stripes and pastels for use in rooms where spills and stains might be a problem, and *polyester* gives a nice bulky look if the weave is sufficiently dense.

Regardless of the fiber you select, carpet density is always important. Bend a carpet sample and see how much backing appears. Touch it and see how difficult it is to push down your finger to the backing. Dense pile carpets with closely woven backing will wear longer, resist soil better and retain their good looks. It is worth spending more for a high-density carpet that is going into a heavy-traffic area of your home. A lower-density carpet may be suitable for a little-used bedroom.

Shag rugs require more maintenance than lower pile carpets, but used as area rugs placed out of the path of traffic they add a luxurious touch without great cost. Turn them occasionally for longer life.

While solid-colored carpeting will make a room look larger, a small patterned carpet can add pizzazz to a tiny room. A velvet plush can add richness and distinction to a traditional room while country's calicos, quilting, crocks and stencils can be complemented with a tousled twist that almost resembles the rush matting of days gone by.

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DECORATING & DESIGN

Continued from page 13

Of course, the designers quoted here have materials right at hand, as well as the expertise to make precise drawings, but where does a do-it-yourself decorator begin? A House Beautiful Room Planning Kit is a good way to make a professional-looking plan. The house-shaped kit *(above)* comes equipped with 10 sheets of vellum tracing paper printed with half-inch grids, templates for 120 pieces plus ideas for the best furniture arrangements. *(For information on how to order, see Product Information.)*

Once you have made your plan, don't leave home without it. As Mr. Moore points out, "Small pieces of furniture can be added to a room as you find them. If you carry the plan around when you travel, you will have the necessary measurements when you see something you like." *(Please note:* Instructions in the kit state that each square equals half a foot, but *should* state that each square equals one foot.)■ —ELIZABETH H. HUNTER

ANTIQUES

Continued from page 52

may mean within the child's ability to buy from a monthly allowance. A doll collection should begin with a simple example, perhaps a Victorian doll with a china head and kid body. It needn't be perfect to be cherished.

There is one thing that you always should be aware of: that is the possibility of faked antique toys, and there are many of them, especially mechanical toys that can be cleverly duplicated from old molds. Parents will want to caution their children about such fakes, as they will also want to exercise control over the extent of a collection of anything, a control dictated by display and storage space.

Let your child make some mistakes and learn. Even experienced adult collectors make mistakes. All collectors trade, sell or simply give away as they seek to upgrade the quality of their possessions.

Safety as well as display security is also important. Some old tin toys are too sharp for a child's normal handling. Encourage your child to select pieces made of materials that will withstand a certain amount of handling, such as carved wooden animals—Noah's arks, for instance—or cast iron toys. Discourage a too-early interest in fragile collectibles—glass or china figurines. For the younger child who may be tempted to play with an older sibling's toys, watch out for sharp appendages or small parts that may loosen with age and can be swallowed.

Consider future antiques for children. Modern collectibles may have more appeal for some children now than pieces from the past. Space-age toys are desirable. There are other old mechanical toys presaging new interests—toy cash registers (that have given way to real computers); stoves, radios and TV sets and many other appliances that reflect the way actual life is rapidly changing. All these older toy models on the verge of obsolescence will become antique toys in time.

To enjoy while using or playing with—that is the fun. To learn to be a good caretaker, to become discriminating and cherishing selectors of antiques that are honest and charming products of their time—these are some of the delights and benefits for children who may start collecting on their own initiative or who are privileged to share actively the family enthusiasm for worthwhile antiques.■

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TRAVEL

Continued from page 82

for an overnight, try the **Washington Street School** built in 1889, which is not a school now, but a turn-of-the-century bed and breakfast establishment. Just down the street is the **Old Miners Lodge,** a restored home that welcomes guests for the night.

Like all mining towns, Park City has had its ups and downs. Its silver mining heyday (the 1880s to the 1930s) is over, but even though the mines have tuckered out the town is alive and well. Credit for this goes to Mother Nature, who blessed Park City with magnificent mountain scenery and unlimited snowfall, coupled with farsighted entrepreneurs who, over the years, designed and built miles of ski runs.

By mid-November or early December Park City's ski season is under way. Within close proximity of the old mining town are three ski areas . . . **Park City, Deer Valley** and **Park West.** All take pride in having deep powder, perfectly groomed runs and no lift lines.

Park City Ski Area, with a base elevation of 6,900 feet and a summit of 10,000 feet, provides runs that seem to last forever. This is Utah's largest ski area with an average yearly snowfall of 400 inches. Unique to skiing here is being able to view the old mining ruins. This gives the 20th-century visitor an opportunity to reflect back on the hard life that 19th-century miners were exposed to while working deep in the bowels of the earth. It is difficult to believe that their hell has now become the skiers' paradise.

The past 100 years have taken Park City from a silver-mining boom town to today's three ski-resort community. In this centennial year Park City is meeting the challenge to balance contemporary ski development with historic preservation so the visitor can experience the best of past *and* present.

WALLACE, IDAHO

Like Park City, Wallace is celebrating it's 100th birthday, but is still a mining community. It is, in fact, the center of the Coeur d'Alene Mining District and is known as "The Silver Capital of the World." The district produces about half the nation's silver.

Wallace sits at the confluence of five major canyons of the Bitteroot Mountain range in northern Idaho. Though typical of most small Idaho mining towns in its mountainous topography, Wallace boasts an architectural integrity and a justifiable pride of survival that sets it apart from its neighbors.

In the historic district there are some 500 homes and over 40 commercial buildings. The area reflects the 1890 to 1930 period, its four main residential styles being Queen Anne, American colonial revival, bungalow and English cottage.

By taking a walking tour of Cedar Street you can view a stately Queen Anne residence at 301 Cedar, built in 1893 by Harry White of the White & Bender Company, a major grocery wholesaler in the Coeur d'Alene mining region. At 102–106 Cedar there are two reverse twin bungaloid style homes (1914), characterized by hipped roofs and massive proportions connected by a tunnel that ran under the driveway. Farther down the street at 224 Cedar is one of the town's older homes (1894), which displays an imaginative combination of several Queen Anne elements. Many homes in the district have such details as gables, turrets, verandas and decorative window and cast iron fences.

In 1890 Wallace's commercial district was devastated by fire. The rebuilding took five months and employed styles typical of the late Victorian period . . . cast iron elements and sheet iron cornices. Today, the historical business district contains some of the finest examples of late Victorian, second Renaissance revival and neoclassical revival architecture.

At the intersection of Sixth and Bank stands the most diversified group of historic buildings in the commercial district. The **White & Bender** and **Rossi Insurance buildings** stand on the two southern corners, their pressed metal turrets characteristic of the Queen Anne style. The second Renaissance terra-cotta **First National Bank** (1917), neoclassical revival **Masonic Lodge Hall** and the 1920s commerical

(Continued on page 174)



...tinued from page 141

style **Idaho Building** occupy the northeast corner. The two story **Delasmutt building** served as the County Courthouse from 1895 to 1905. Originally it was the site of the first post office operated by Lucy Wallace, wife of the city's founder, Colonel W. R. Wallace.

Few old mining towns are in such good condition, with whole blocks standing as they were in 1895. If you want a taste of history seasoned with good food, then the great turn-of-the-century **Jameson Dining Room and Saloon** is the place to take a pause. The dining room's chandeliers, beautiful woodwork and Oriental carpets provide a wonderful atmosphere. Restoration of the Jameson, completed in 1979, won it the Idaho Historical Preservation Council's Orchid Award. Other noteworthy stops are the château style **Northern Pacific Depot** (1901) and the **Coeur d' Alene District Mining Museum.** Part of the building has the tall Art Deco style parapet.

Unlike Telluride and Park City, Wallace does not depend on the winter ski season and tourist influx for its healthy economy. Its silver mines are alive and well and have been for over 100 years. For this reason, the **Silverhorn Ski Area,** situated on the western slope of the Bitteroot Mountains, is probably the best-kept secret in the country.

The slopes are located just 18 miles west of Wallace. They boast 120 inches of powder snow each season, 200 acres of terrain and 14 major runs that lace Silverhorn's twin peaks together. The mountain is served by a day lodge with spacious cafeteria and lounge. There are no accommodations on the slope; the skier will need to find a cozy hotel in Kellogg or Wallace.

Whether it is Telluride, Colorado; Park City, Utah; or Wallace, Idaho, one visit to these old historic mining towns and you're hooked. The people, the mountains, the skiing, the history—all create that mining town magic! ■

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Airport Transportation: Telluride Transit will meet all flights into Montrose, Grand Junction, Cortez, and Durango with 24-hour advance reservations. Phone: (303) 728-4105.

Park City

Location: 6 miles off Utah's Interstate 80. From Salt Lake City, Park City is a 40-minute drive (east on I-80), and approximately 45 minutes' drive (west) of the Wyoming border near Evanston, Wyo. Take highway 224 off I-80 at Park City exit. Salt Lake City is serviced by all major airlines.

Wallace

Location: 90 minutes east of Spokane, Wash., and 2½ hours west of Missoula, Mont., accessible via a four-lane freeway (I-90). Air Service by United, Air West, Northwest, Frontier and Cascade is available through Spokane, as is Amtrak rail service. Greyhound and Inland Empire bus lines serve Wallace.



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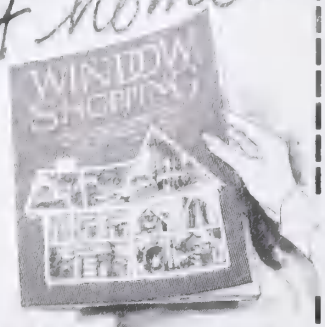
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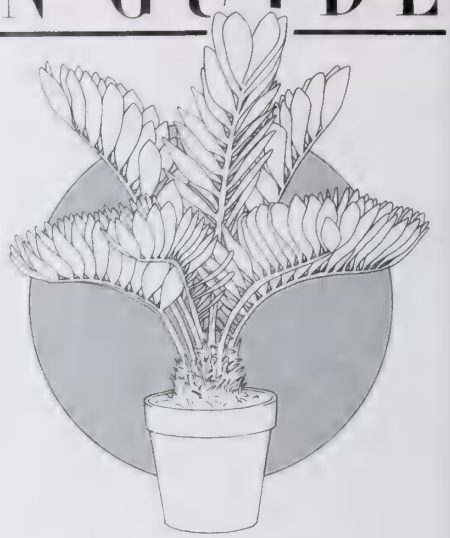


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GARDEN GUIDE



NOVEMBER

Exotic plants can give an unusual and unexpected look to your indoor garden

By KEN DRUSE

The 1960s marked the beginning of the era of indoor gardening, when houseplants became integral to the home interior. By 1980, it would be safe to say, nearly every household in America included at least one indoor plant. Today, when people move to a new home—whether it's an apartment with sunny windows or a freestanding house with its own garden—chances are one of their first chores is to shop for that perfect tree for the living room or a blooming plant for the bedside.

Many indoor gardeners develop specialties—notably if they achieve success with a particular kind of plant. If one African violet thrives, soon 10 grow on the windowsill, and 30 more bloom under lights. Other fanciers grow exotic plants. Many of these strange, beautiful plants are easy to grow.

My own collections features some of the most unusual indoor plants. Among my favorites are the cycads, ancient conifers that grew abundantly before the palms evolved. One, Zamia furfuracea, has stiff cardboardlike leaves on fronds that emanate from pineapplelike bases. For about three weeks in the late spring, the zamias develop new fronds that quickly mature. During that time, I give them plenty of water and bright sun. For the rest of the year, these plants can be used anywhere around the home, even in the very darkest corner, for a time.

Another amazing plant is Hydrosme rivieri, from Southeast Asia. It grows from a corm planted just below the soil surface. In spring, a stalk forms magnificent umbrella-like leaves. In fall, the plant yellows and goes dormant. I store mine under the kitchen sink in dry soil in its pot until growth begins again.

Bowiea volubilis is the climbing onion—an easy plant to grow. A huge bulb grows on the soil surface from which 8-foot-long leafless shoots grow. In summer, it sometimes goes dormant; I withhold water until a new shoot sprouts.

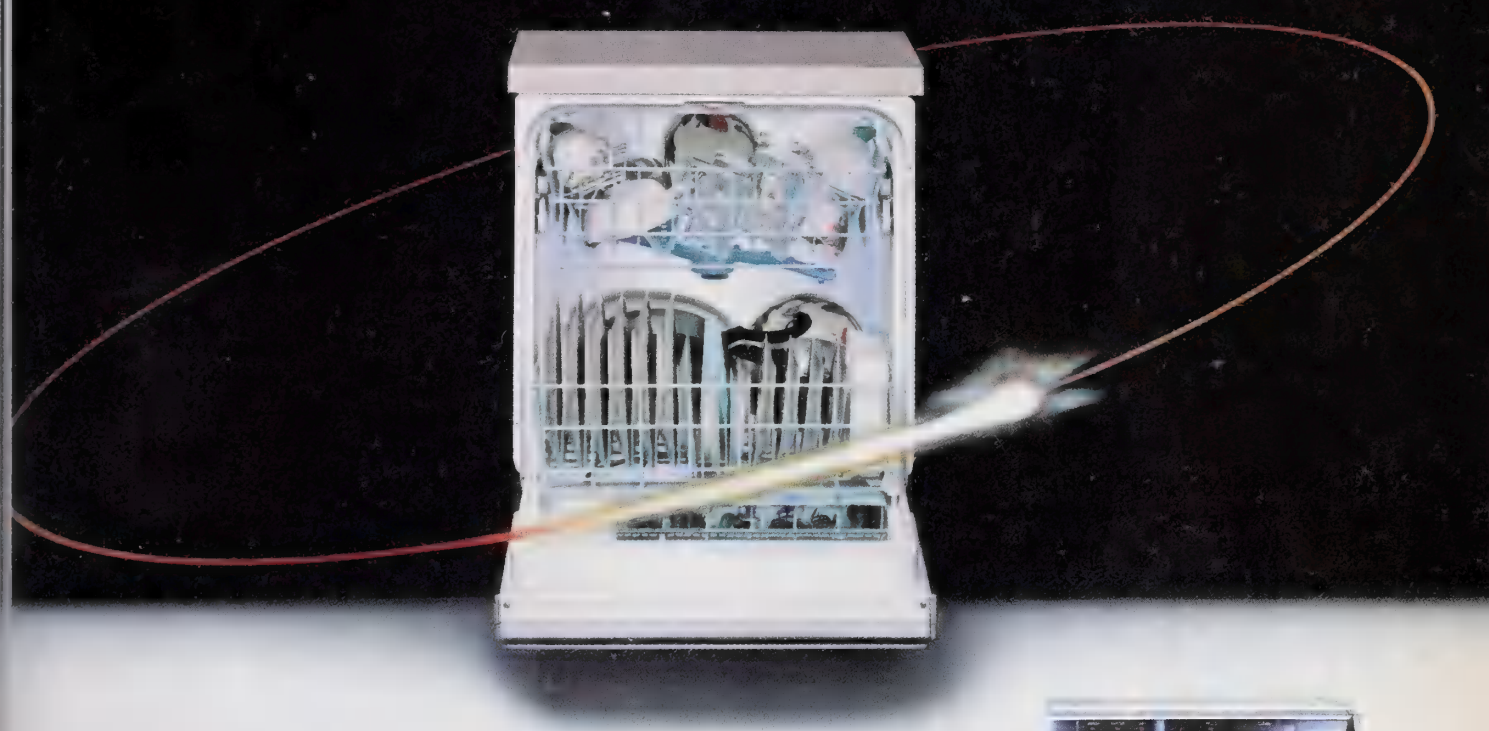
There are many bizarre euphorbias that make terrific indoor plants. Euphorbia tirucalli, the pencil cactus, has pea-green stems, no leaves and can reach a height of 10 feet, while E. obesa, the baseball plant, forms a perfect 3-inch-diameter sphere. Both of these plants are available at better plant stores.

Pachypodiums are also cactuslike succulents, and there are many to choose from. My favorite is the elegant Madagascar palm. All pachypodiums have spiny trunks and leafy top growth and are striking.

Scour horticultural journal classified ads for catalogs offering unusual plants. Don't fear the unusual. Some of these plants may be destined to become treasured additions to your plant collections and your decorating scheme.■

ILLUSTRATION BY PAUL RICHER

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BEST NEW BOOKS

FOR MANY PEOPLE A WONDERFUL BOOK IS ONE OF THE GREAT JOYS OF THE SEASON

Big, beautifully illustrated, handsomely produced books are not difficult to find this time of year, but many seem to skimp on the text. The following books were chosen because the words in each give as much pleasure as the pictures. The first two books are so meticulously researched that they might be considered scholarly if they weren't such fun to read!

■ The ultimate present for decorating amateurs and professionals is *Authentic Decor: The Domestic Interior (1620–1920)* by Peter Thornton (Viking, $100). Mr. Thornton works at London's Victoria and Albert Museum, with access to its unexcelled facilities. He has illustrated each period of interior design with paintings, drawings, watercolors and photographs of rooms *made at the time the rooms were new.* As he points out, "No restoration can be anything other than an attempt to recreate something the restorer has never seen." Particularly fascinating is his analysis of how people used their rooms.

■ *Art Plastic: Designed for Living* by Andrea DiNoto (Abbeville Press, $45) has such glorious color photographs that even people with a prejudice against plastic will be won over. The author points out the beauty of designs as diverse as a washing machine agitator and a Lucite evening bag, and she writes as knowledgeably about design in general as she does about the history of plastic.

■ For a personal rather than a scholarly view of decorating and design, *The Englishwoman's House* (Salem House/Merrimack Publisher's Circle, $27) makes lively and entertaining reading whether you admire the English country style or not. Old English houses may seem romantic to live in, but often require hard work to furnish, maintain and modernize. Twenty-eight women write lovingly and with a great deal of humor about coping with all these problems. Color photographs are excellent.

■ *The Illustrated Cider With Rosie* by Laurie Lee (Crown, $19) offers a completely different look at English life—a view from the farmhouse instead of the manor. Mr. Lee's account of growing up in an affectionate although fatherless household in a Cotswold village just after World War I is earthy, often hilarious and always touching—without ever being sentimental. Small color pictures interspersed with old family photographs contribute the atmosphere of the period to almost every page.

■ David Hockney's *Cameraworks* (Knopf, $50) is as different from other photography books as you might expect from a painter who devoted two years to experimenting with a camera. The result is Mr. Hockney's photocollages (the best reproduced beautifully in the book), which comprise 20 or more separate shots of the same subject. The photographs are then joined in a slightly disjointed way to re-create the way we *really* see things. As Mr. Hockney explains to Lawrence Weschler, who wrote the superb accompanying text: "... my eye doesn't capture you in your entirety, but instead quickly in nervous little glances."

■ Of the dozens of beautifully illustrated, well-written children's books this season one of the most enchanting is *Sir Cedric* (Farrar Straus Giroux, $12) by Roy Gerrard, whose prize-winning book *The Favershams* was a highlight last year. Sir Cedric is a cheerful, bald knight who goes off on his long-legged horse to rescue a princess, Matilda the Pure. Mr. Gerrard's intricate and unusual colored drawings show careful research in medieval art, but the humor is purely contemporary.

■ *The Selfish Giant* by Oscar Wilde (Picture Book Studio, $12) has been illustrated by Lisbeth Zwerger. Her delicate watercolors, showing characters in 19th-century clothes, are a delight.

(Continued on page 180)



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BEST NEW BOOKS

Continued from page 179

■ *New Yorker* cartoonist James Stevenson has illustrated *I Know A Lady* by Charlotte Zolotow (Greenwillow, $11) about a friendship between generations. The story makes several points subtly; the colored drawings depict the kind of town most of us would like to live in.

■ Two books written and illustrated by M. B. Goffstein, *A Writer* (Harper, $12) and *A Little Schubert* (Godine, $11) explore the mysteries of creativity. The watercolors in the first illustrate the author's equation between a writer's ideas and seeds planted in a garden. The second book has line drawings that show a plump Schubert composing in his cold room plus six easy-to-play arrangements of Schubert waltzes.

■ Cookbooks this year are every bit as beautiful to look at as they are enjoyable to read. Certainly Martha Stewart's new book *Hors d'Oeuvres* (Crown, $18) qualifies on both counts. Mrs. Stewart shares her own party-giving experiences, and the book is as valuable for the photographs of table settings and food presentation as it is for recipes and menus. Each chapter has a theme, ranging from an elegant spring wedding to a Tex-Mex party.

■ Michael Smith's *A Cook's Tour of Britain* (distributed by British Book Source, $19) is filled with recipes for British classics and quirky regional dishes such as Hen on Her Nest, Ginger Fairings and Stargazey pie. Each chapter is devoted to a particular region and opens with amusing historical tidbits and mention of gastronomic specialties and their origins. The book includes watercolors and sepia-toned drawings.

● The tone of Barbara Kafka's *Food For Friends* (Harper & Row, $20) is so entertaining you might find yourself reading it through before trying a single recipe. Ms. Kafka, food editor for *Vogue,* does not like to make entertaining a week-long experience, neither does she like to disappoint her friends. The result is a completely original cookbook with her quick, inventive and straightforward recipes and menu ideas.■



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ON DECORATING AND DESIGN

●*Page 13:* **Carolyn Guttilla,** Box 670, Locust Valley, NY 11560. **Carole Douglass,** 1185 Park Ave., NY 10028. **John Robert Moore,** 41 E. 68th St., NY 10021. **Marshall-Schule** Associates Inc., 220 E. 73rd St., NY 10021. **To order room planning kit:** Send $8.50 to House Beautiful Room Planner, PO Box 1737, Sandusky, OH 44870. Postage and handling included. Make check or money order payable, in U.S. currency only, to House Beautiful Planner. Kits may not be returned. Allow eight weeks for delivery.

HB MARKETPLACE

●*Page 16:* **Throw**—Henri Bendel (R, MO), 10 W. 57th St., NY 10019. **Columbia desk set** of seamless double-injection molded plastic—Conran's Mail Order (MO), Dept. HB 11 PR, 44 Lafayette St., NY 10003. **Rectangular topiary basket** #A107—Bob Bells' Greenery (MO) 3237 Pierce St., San Francisco, CA 94123. **Hiker's Plant Press & Field Guide** #84412 00000—L.L. Bean Inc. (MO), Freeport, ME 04033. **Corbeille pattern towels,** Brugnon (rose) Gentiane (blue)—Barney's New York c/o Chelsea Passage 17 St. and Seventh Avenue, NYC 10011. **Porcelain bowls**—Dean & DeLuca Inc (R, MO), 121 Prince St., NY 10012. **Skowhegan croquet set** #27005H—Hammacher Schlemmer (MO, R), 147 E. 57th St., NY 10022. All clothing by Ralph Lauren (M), 550 Seventh Ave., NY 10018.

●*Page 17:* **Redwood bunny planter** #A107—Bob Bell's Greenery, 3237 Pierce St., San Francisco, CA 94123. ***The Nutcracker*** #251033 in Museum's catalog—The Museum of Fine Arts Boston, 465 Huntington Ave., Dept. 4B1, Boston, MA 02115. **Ceramic Lotus bowls**—Gordon Foster (R), 1326A Third Ave., NY 10022 **Peachtree plate** available through Marshall Field's (MO); PO Box 1165, Chicago, IL 60690 (800) 634-3537 **Spiral glass,** both available at fine department stores—Swid-Powell (TK), 5 E. 57th St., NY 10022. **Tea set, wreath, silver frame**—Cherchez (R, MO), 864 Lexington Ave., NY 10021. **Powder jar, perfume bottle**—Lord & Taylor (R, MO), 424 Fifth Ave., NY 10018. **Victorian All Seasons cards**—Museum of the City of New York Gift Shop (R, MO)

(Continued on page 182)

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PRODUCT INFORMATION

Continued from page 180

1220 Fifth Ave., NY 10029. **Baroque decante** #G110x, **baroque tumblers** #G1010x, **loope pitcher** #G2109x—Metropolitan Museum o Art (MO), Special Services, Middle Village, NY 11381. **Jar with scented candle** available at fin department stores—Ashley David (MO), PO Box 7373, FDR Station, NY 10150. **Lacquere shelf**—Philip Mueller, PO Box #73, Knicker bocker Station, NY 10002.

●*Page 19:* "Fashion Accents" **Portable TV**— Quasar Co. (M), 9401 West Grand Ave., Frank lin Park, IL 60131. **Muppet Learning Keys**— Koala Technologies Inc. (M), 3100 Patric Henry St., Santa Clara, CA 95052-8100. **Kermi dress-up doll**—Muppet Stuff (R), 833 Lexingto Ave., NY 10021. **Custom-assembled wood secre tarial** with 24-inch drop-leaf desk, 65 inche high, 41½ by 17 inches deep, ivory lacquer fin ish—Planum Inc. (T), 200 Lexington Ave., NY 10016. **RCA cassettes VKT550, video cassett recorder, CC020 video camera**—RCA Consum er Electronics Division (M), 600 North Sherma Drive, Indianapolis, IN 46201. **Casa Blanca ca sette**—New Video (R), 90 University Place, NY 10003. **P-D70 Compact Disk player**—Pionee Electronics USA Inc. (M), PO Box 1720, Lon Beach, CA 90801. **Mini-TV**—Sony Corporatio of America (M), Sony Drive, Park Ridge, N 07656. **Clock/radio/telephone** #7-4735—Ge eral Electric Co. (M), Audio Electronics Proc ucts Division, Syracuse, NY 13221. **Tape dis penser, Becker library set: scissors and lette opener**—Sointu (R), 20 E. 69th St., NY 1002 **Paisley portfolio, pencil holder, address book snakeskin frame**—Henri Bendel (R), 10 W. 57t St., NY 10019. **Cassette rack, glass vase**—Th Pottery Barn (R), 231 Tenth Ave., NY 10011.

HB LOOKOUT

●*Page 25:* **Initialed sweater-clad bear** $49 ppd (sweater only, $18, can be ordered in any colo with up to three initials), **bench,** $68 plus $6.5 shipping—Worldly Goods, 19 Purchase St Rye, NY 10580. **Linen Bearistocrats** availabl in three sizes at Sak's, NYC; Robinson's, Lo Angeles, Genna's Fine Gifts, Warren, M Eloise's Collectibles, Houston. **Velour bear wit heart** available at Hallie Greer in Bullock's, San ta Anna, CA; Hallie Greer 208 Washington St Naperville, IL or by mail ($53 ppd.) from Hall Greer, Cushings Corners Rd., Box 165, Fre dom, NH 03836. **Matching bear fabric** in re and green and other colors also available. **San dra Boynton's vinyl acrylic-coated wallpap** available nationally. For the store nearest yo write, Prelude Designs, 1 Hayes St., Elmsfor NY 10523. **For more bears,** write for a catalo ($1) from Bear-in-Mind, 20 Beharrell St., Co cord, MA 01742.

●*Page 32:* **For more information about the Equ**

(Continued on page 18

***FREE!* A Delightfully Beautiful Christmas Ornament for joining.**

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Founded to give you the opportunity to acquire in a convenient and affordable way, Christmas ornaments not readily available in stores.



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Now, through membership in The Christmas Ornament Collectors Club, you can build a collection of heirloom quality ornaments; a collection which would be practically impossible to assemble on your own. Indeed, many of the monthly selections are created *exclusively* for Club members.

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One of the nice things about collecting these ornaments is that besides being beautiful they don't cost a lot. The Club's regular monthly ornament selections cost from $5 to $10 each.

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Signature _____

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PRODUCT INFORMATION

Continued from page 183

chair, contact Peter Hoekstra at Herman Miller Inc. Byron Road, Zeeland, MI 49464. Phone: (616) 772-3300.

●*Page 34:* ***Old House Journal,*** subscription $16 for 10 issues, write to The Old-House Journal, 69A, Seventh Avenue, Brooklyn, NY 11217. ***Victorian Homes,*** subscription $12 for one year, write to Victorian Homes, 1305 Renovator's Old Mill, Miller's Falls, MA 01349. ***Historic Preservation,*** free with with $15 to $25 membership of National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W. Washington, DC 20036. ***Playbill,*** subscription $15 for one year: Playbill, Dept. AN84, 71 Vanderbilt Avenue, NYC 10169. ***Coffee Connoisseur,*** subscription $17 for one year (six issues), PO Box 29948, Richmond, VA 23229. ***Clarion,*** free with $25 membership of Museum of American Folk Art, 125 W. 55th Street, NYC 10019. ***American Craft,*** one year subscription free with membership ($19.95) of American Craft Council, Membership Department, PO Box 1308-CL, Fort Lee, NJ 07024. Write to National Wildlife Federation, 1412 16th Street, N.W., Washington, DC 20036 for information about membership, $12 includes year's subscription (six issues) of ***National Wildlife.***

ANOTHER HURRAH FOR AMERICAN COUNTRY

Pages 86 and 87: **Louisiana Plaid Taffetta** #142175.00, rose; **St. Brieuc Check** #34181.01 fabric, red—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Antique Adirondack twig table**—Judith and James Milne Inc. (T, R), 254 E. 73rd St., NY 10021.

●**Antique quilt wall hanging**—America Hurrah (R), 766 Madison Ave., NY 10021. **Roselina Chintz** #96072-1 sofa and pillow cover fabric—Zumsteg (T), 979 Third Ave., NY 10022. **Cabana Stripe** #78531.04, **strawberry cotton pillow cover fabric**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Rittenhouse Square #130B, green/white check rug,** 4 by 6 feet—Thos. K. Woodard (T, R), 835 Madison Ave., NY 10021. **Collection of botanical prints**—James Wilson Antique Print Gallery (T, R), 1015 Madison Ave., NY 10021; 16 Newtown Lane, East Hampton, LI 11937. **Accessories**—American Country Store (R), 969 Lexington Ave., NY 10021; English Country Antiques (T, R), Rte. 27, Water Mill, NY 11976.

●*Pages 88 and 89:* **Clifton Stripe #604-F lavender seat cushion and pillow cover fabric** 100 percent cotton—Alan Campbell (T), 979 Third Ave., NY 10022. **Pink and white damask tablecloth and napkin**—Rank & Co. (R, T), 4 Newtown Lane, East Hampton, NY 11937. **Pink voile napkins with white border** #15M, the Charleston Collection—Tablescapes (R), 853 Seventh Ave., NY 10019. **All slipcovers, pillows and seat cushion covers** made by Oui Women (T, R), East Hampton and Sag Harbor, Long Island. **Flowers**—Artistry in Flowers (R), 29 Hampton Road, Southampton, NY 11968.

●*Pages 90 and 91:* **Hearts bed linens** with heart eyelet designed by Mary Emmerling exclusively for JC Penny available through their Fall/Winter catalog—JC Penny (R). **St. Brieuc Check #34181.01 red and white homespun pillow cover fabric** 100 percent cotton—Brunschwig & Fils (T), 979 Third Ave., NY 10022. *Top left:* **Savannah #12-A pastel rug,** 6 by 9 feet—Thos. K. Woodard (T, R, MO), 835 Madison Ave., NY 10021. *Bottom left:* **Rittenhouse Square #130A blue and white check rug,** 6 by 9 feet—Thos. K. Woodard (T, R, MO), 835 Madison Ave., NY 10021. **Homespun bed linens:** dust ruffle, bedcover, top and bottom sheet, Mary Emmerling's Collection exclusively for JC Penny, available through their Fall/Winter catalog—JC Penny (R).

●*Pages 92 and 93:* **Rectangular pool with brick coping**—ABC Pool (T, R), 1250 Saint Louis Ave., Bay Shore, NY 11706. **Exterior flowers and gardening**—Black Rock Farm (R), PO Box 19, Kennebunkport, Maine 04014. *Top right:* **Jefferson Stripe** #22B, 4 by 5 feet—Thos. K. Woodard (T, R), 835 Madison Ave., NY 10021. **Cabana Stripe #78532.04 blueberry and white stripe seat cushion and pillow fabric,**—Brunschwig & Fils (T), 979 Third Ave., NY 10021. **Sutton #165B floral seat cushion and pillow fabric**—Cyrus Clark Co. Inc. (T), 267 Fifth Ave., NY 10016.

●*Pages 94 and 95:* **Whirlpool refrigerator style #ET18AK, dishwasher #DU8903XL,** white—Whirlpool Corporation (M), 2000 U.S. 33, Benton Harbor, MI 49022. **Amish runner** #12, 3 by 9 feet—Thos. K. Woodard (T, R, MO), 83 Madison Ave., NY 10021.

WINDOWS WITH A NEW VIEW

●*Pages 96 and 97 (bottom left):* **Designer**—Susan Zises Green, 500 E. 77th St., NY 10021. **A furniture** available through Susan Zizes Green. **Fabric**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. *Right:* **Interior designer**—Gary Crain, 246 E. 62nd St., NY 10021. **Contractor**—Linden-Marshal. As seen: The Roger Memorial Library Designers Show House 198[illegible] **All fabrics**—Rose Cumming Inc. (T), 232 E. 59th St., NY 10022. **Wallpaper** from Wall-to-Wall—Ian Wall Ltd. (T), 979 Third Ave., NY 10022. **Sisal carpet**—Rosecore (T), 979 Third Ave., NY 10022. **Trompe l'oeil painting of window shades, pole, windows on either side of bed and ceiling**—James Alan Smith, 225 E. 96th St., NY 10028. **Shade**—Abbey Shade (R), 1336 Second Ave., NY 10021. **Bed**—DeAngelis (T), 1228 Second Ave., NY 10021. **Hepplewhite chairs**—Sylvia Kirsten (T), 1053 Third Ave., NY 10021. **Chest, matching bedside table**

(Continued on page 18



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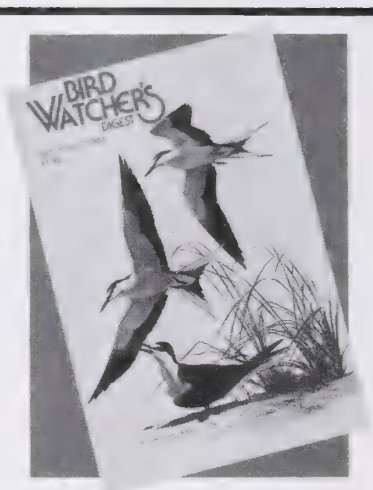
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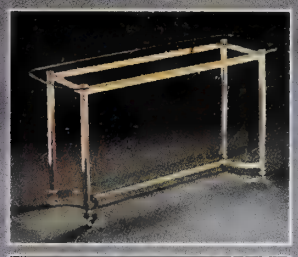
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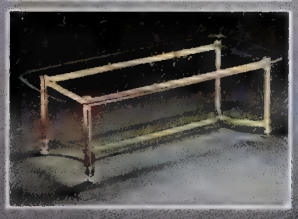
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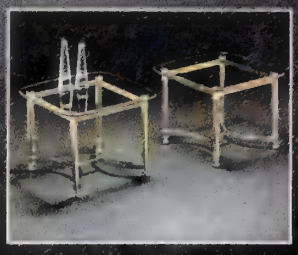
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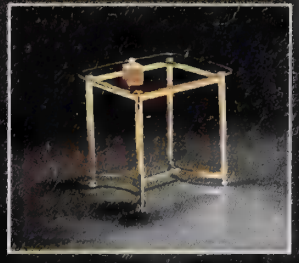
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PRODUCT INFORMATION

Continued from page 184

painting—Hyde Park (R), 836 Broadway, NY 10003. **Bench**—The Incurable Collector (R), 42 E. 57th St., NY 10022. **Linens**—Francoise Nunnalle (R), 105 W. 55th St., NY 10019. **Mohair throw**—Greg Newham (R), 197 W. Chestnut St., Kingston, NY 12401. **Vase**—Marvin Alexander Inc. (R), 315 E. 62nd St., NY 10021. **All other accessories**—John Rosselli Antiques (T), 225 E. 72nd St., NY 10021.

●*Page 98:* **Designer**—Richard Lowell Neas, 157 E. 71st., NY 10021. **Cornices custom painted**—Molina Studio (T), 401 E. 62nd St., NY 10021. **Acorn Leaf #1403 fabric on chairs, blue; Islington #12603 wallpaper,** French Blue—Cowtan & Tout (T), 979 Third Ave., NY 10022.

●*Page TK:* **Wood blinds, American basswood, 40 by 40 inches,** 1-to-2-inch-wide slats, eight wood colors, custom made to order—Levolor Lorentzen Inc. (M), 1280 Wall Street West, Lyndhurst, (800) 447-4700 NJ 07071. *Top:* **Pull up window shade, antiques**—American Country Store (R), 969 Lexington Ave., NY 10021. *Bottom:* **Interior Designer**—Paul Leonard, Route 199, Roxbury, CT 06783. **Window fabric,** 100 percent wool challis—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Antique flower stand**—Monique Shay Antiques (R), 920 Main St., Woodbury, CT 06798. **Topiaries** by Paul Leonard.

●*Page 100:* **Spacer valance** #SV-4 with quarter-circle hemline; **Woodlawn fabric sample,** color #133, **custom window treatment,** choice of thousands of designs and fabrics with dealers countrywide—Norman's of Salisbury (M), PO Drawer 799, Salisbury, NC 28144; attn: Joy Fisher, (704) 636-7900. **Interior Designer**—A. Michael Krieger, 45-17 21 St., Long Island City, NY 11101. **Trompe l'oeil painted wooden valance**—Charles W. Fischer, 125 Fifth Ave., NY 10003. **Carpet**—Stark Carpet Corp. (T), 979 Third Ave., NY 10022. **Café chair**—A. Michael Krieger (M), 45-17 21 St., Long Island City, NY 11101. **Painting** by Stephen Dicillio.

●*Page 101:* **Trinity Bay ready-made balloon shades,** 80 percent polyester/20 percent cotton, 82 by 84 inches, easily mounted on ordinary curtain rods—Burlington House Draperies (M), Burlington Industries, 1345 Ave. of Americas, NY 10105; call (800) 345-6348 for nearest store. **Interior Designer**—Maksout-Carmody Inc., 1300 Lafayette East, #2211, Detroit, MI 48207. **Ikat drapery and accessory fabrics** designed and hand-woven by Carol Rosen. **Antiques**—Mildred Friedman Antiques (T) (R), 300 South Main St., Royal Oak, MI 48067. **Billy Baldwin chair**—LCS (T), 1059 Third Ave., NY 10021. **Flowers**—Floral Design Group, 6455 Inkster Road, Birmingham, MI 48010.

●*Pages 102 and 103:* **Interior Design**—Ned Marshall and Harry Schule, Marshall-Schule Assoc., Inc., 220 E. 73rd St., NY 10021. **Fabrics**—Yves Gonnet (R), 162 E. 80th St., NY 10021. **Bed linens**—Francoise Nunnalle (R), 105 W. 55th St., NY 10019. **Carpet**—Stark Carpet (T), 979 Third Ave., NY 10022. **Antiques**—Ted Peckham Inc. (T), (R), 969 Third Ave., 4th fl., NY 10022; Stephen Gross Antiques (T, R), 400 Lafayette, NY 10003; Malmaison Antiques (T, R), 29 E. 10th St., NY 10003. *Top right:* **Ritz cotton lace panel,** 100 percent cotton, 58½ by 101½ inches or 124½ inches long, Bone—Ian Wall Ltd. (T), (R), 979 Third Ave., NY 10022.

●*Page 104 (top):* **Designer**—Antonio Morello, Studio Morsa, 247 Centre St., NY 10013. **Architecture** by Donato Savoie of Studio Morsa. **Table** designed by Antonio Morello, **Sardinian rug**—Studio Morsa, 247 Centre St., NY 10013. **Tea dyed muslin.** *Bottom:* **Interior design**—Dan Nelson Interiors Inc., 4126 Gilbert St., Dallas, TX 75219. **Cast-stone console and tables with bleached wood top and iron bases**—The Nelson Line (M), 4126 Gilbert St., Dallas, TX 75219; Ballantrae (T), 1078 Madison, NY 10028; Walter Lee Culp & Assoc. (T), 1505 Oak Lawn, Dallas, TX 75207. **Ladder and all artwork**—Carol Taylor (T), (R), 5623 Greenbrier Dr., Dallas, TX 75209.

●*Page 105:* **Interior designer**—Ron Cicchetti. **Bandage gauze fabric as window treatment,** 36 inches wide, $1.75 per yard—Circle Fabrics (T), 263 W. 38th St., NY 10018. **Flax Wide striped linen fabric**—Kirk-Brummel Associates (T), 979 Third Ave., NY 10022. **Chaise #1235, white duck covering**—Lord & Taylor (R), 38th and Fifth Ave., 8th floor, NY 10016. **One-of-a-kind chain stitch rug**—Macy's (R), Herald Square, NY 10001. **Colored pillows**—Dakotah, USA (T), 295 Fifth Ave., NY 10016. **Paisley throw**—Vito Giallo (R), 966 Madison Ave., NY 10021. **Painting** by Alan Rowland.

SOUTHWESTERN COUNTRY TRADITION

●*Pages 116 and 117:* **Blue fabric on furniture**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Large Indian pot**—Christopher Webster (R), Art Investments, 54 1/2 Lincoln Ave., Santa Fe, NM 87501.

●*Page 119:* **Bowl on table**—Christopher Webster Art Investments (R), 54½ Lincoln Ave., Santa Fe, NM 87501.

●*Pages 120 and 121:* **Indian blanket**—Dewey Kofran Gallery (T), 74 E. San Francisco St., Santa Fe, NM 87501. **Indian pottery**—Christopher Webster (R), Art Investments, 54½ Lincoln Ave., Santa Fe, NM 87501. **Indian rug,** tan, black, red; **Indian drum, pottery**—Christopher Webster Art Investments (R), 54½ Lincoln Ave., Santa Fe, NM 87501. **Blue fabric on pillows**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Painting** by Ron Robles, 1402 A Cerro Gordo, Santa Fe, NM 87501. **Print over fireplace** by Milton Avery.

(Continued on page 192)

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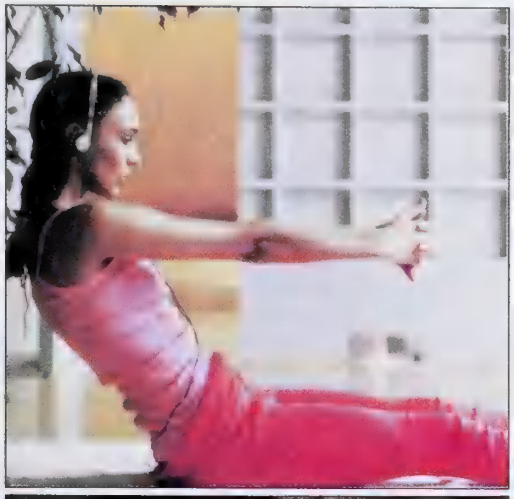
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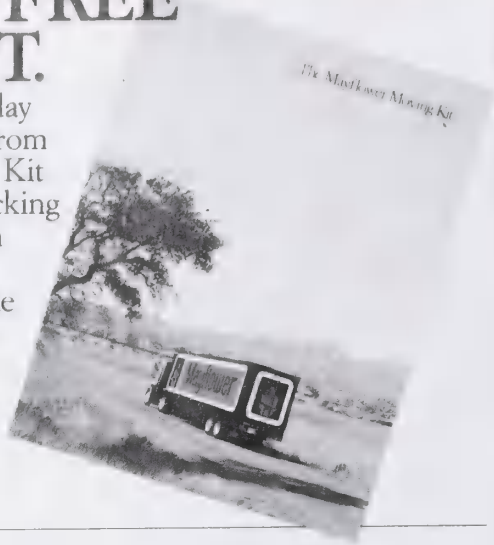
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Continued from page 187

ANTIPASTO PARTY

●*Pages 133 to 137:* **Architect:** Robert Taylor Gault, A.I.A., 599 Riverside Ave., Westport, CT 06880. **Construction manager:** Gregory Roach. **All white ceramic platters, pitchers, plates, containers and baskets**—Kayne & Co. (R), Myrtle Ave., Westport, CT 06880; Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Antique copper and tin molds, large copper pot** (holding mussels), **red and white linen towel**—Pat Guthman Antiques (R), 342 Pequot Ave., Southport, CT 06490. **Large vine flat tray** (holding cheeses)—Kayne & Co. (R), Myrtle Ave., Westport, CT 06880. **Milano salami, hot Italian dry sausage, sopressata sausage, prosciutto, sun-dried tomatoes, olives, assorted vinegars, assorted oils, cruets, frying pan, wines, pâtés**—Club du Faisan (MO), PO Box 155, Sugarloaf, NY 10981. **All clothing** from Ralph Lauren, (M), 550 Seventh Avenue, NYC 10018. **Hand-woven rag rug** by Kathy Evans—Weaver (R), 6 Grant St., Old Greenwich, CT 06870. **Large vine wreath**—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Antique piggy cutting board, antique copper trays** (holding desserts)—Pat Guthman Antiques (R), 342 Pequot Ave., Southport, CT 06490. **Hand-woven tablecloths**—Kathy Evans-Weaver (R), 6 Grant St., Old Greenwich, CT 06870.

ENTERTAINING PLUS

●*Page 140:* **Williamsburg table setting** by Riki Zuriff Interiors, 791 Park Avenue, NYC 10021. **"Apple cone"** (wooden cone with spikes for attaching apples) available in two sizes: 10 inches, $18.50 ppd.; 12 inches $21.50 ppd., from Colonial Williamsburg Foundation, Mail-order Division, PO Box CH, Williamsburg, VA. 23187. **Dickensian dinner** by Irena Chalmers, publisher of Irena Chalmers Cookbooks, Inc., 23 East 92nd Street, New York, NY 10128. Christopher's Idone's New England boiled dinner comes from his upcomng book *Glorious American Food* to be published next fall by Random House.

KITCHEN ESSENTIALS

●*Page 144:* **Cookmaster #V3 (raclette)**—Vi valp USA (M), 760 Market St., San Francisco CA 94102. **Ceramic cheesekeeper**—Hartstone Inc. (M), PO Box 2626, Zanesville, OH 43701. **Vista Professional food processor**—Sunbeam Appliance Co. (M), 2001 South York Rd., Oak Brook, IL 60521. **Smooth'n Easy ™ shelf liner with Self Grip ™ adhesive**—Rubbermaid Specialty Products (M), Taylorsville Rd., PO Box 5050, Statesville, NC 28677. ■

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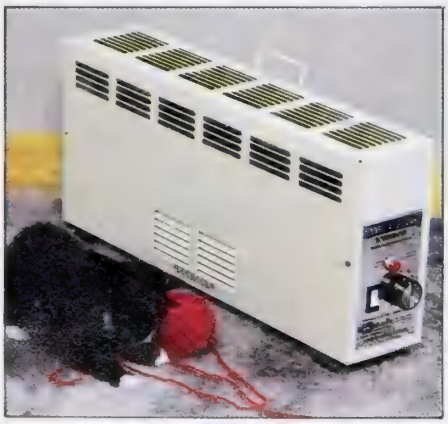
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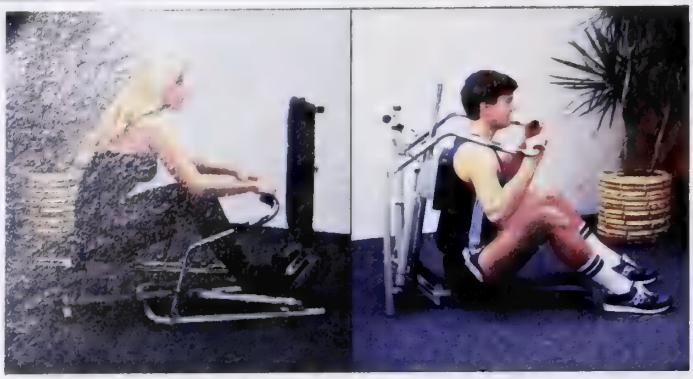
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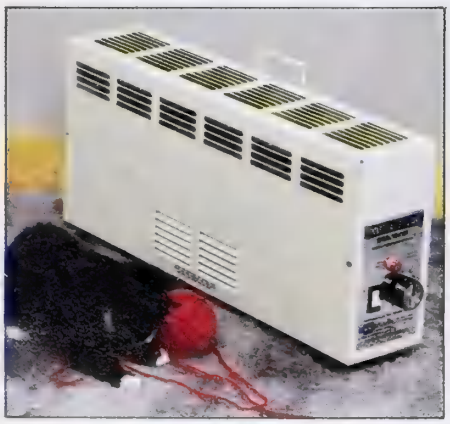
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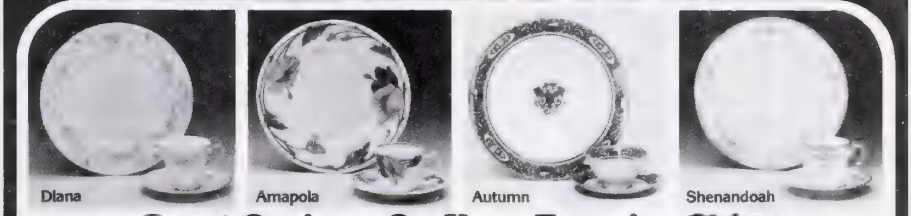
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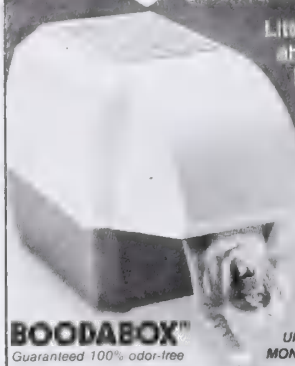
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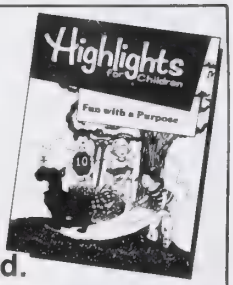
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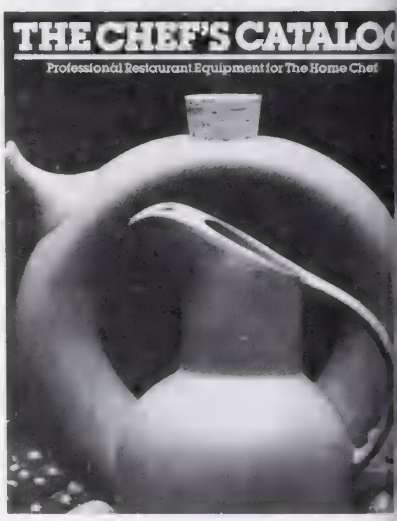
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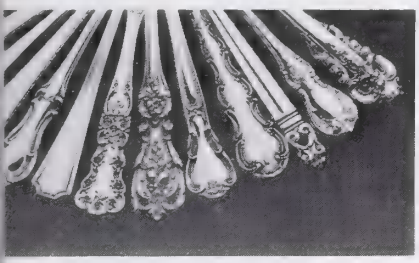
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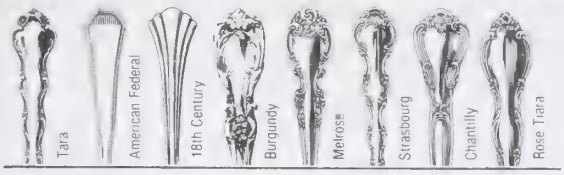
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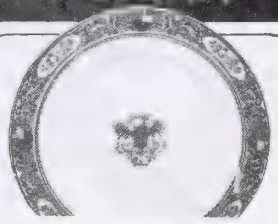
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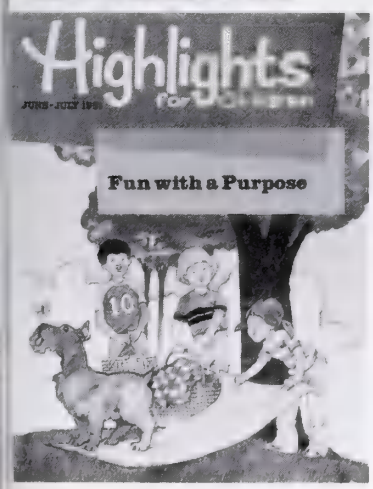
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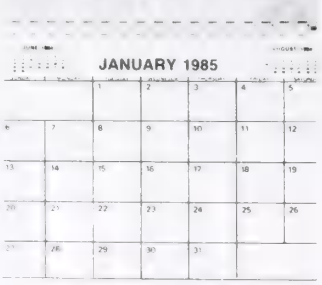


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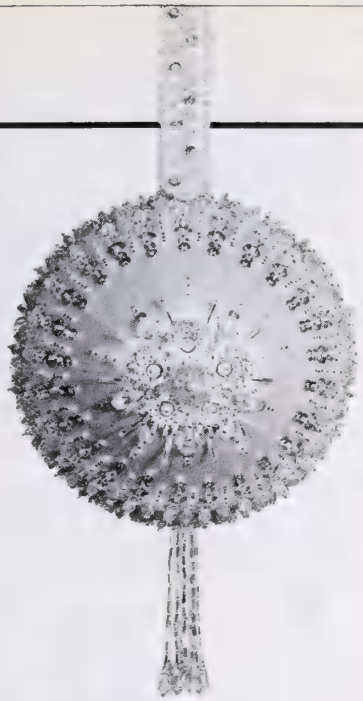




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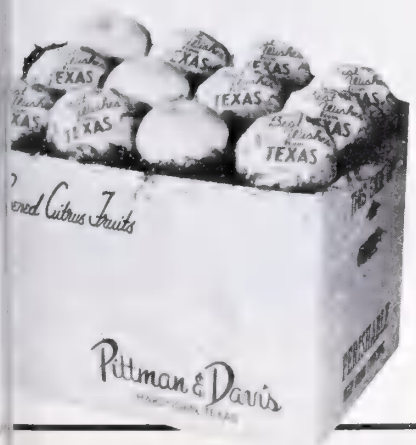


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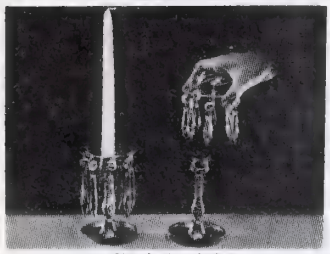
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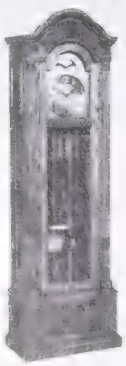
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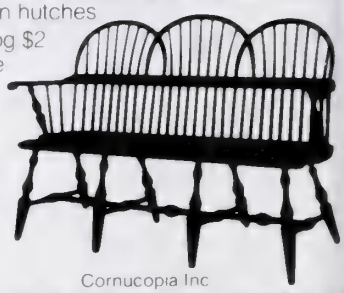


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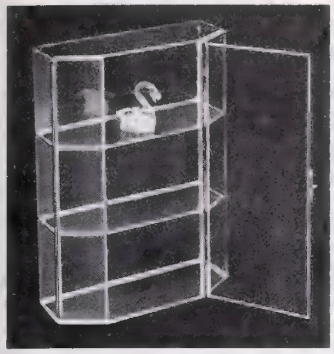
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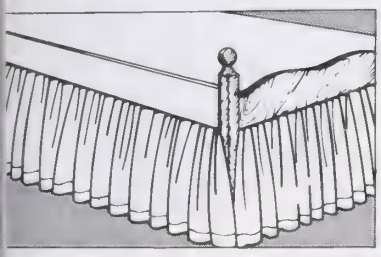
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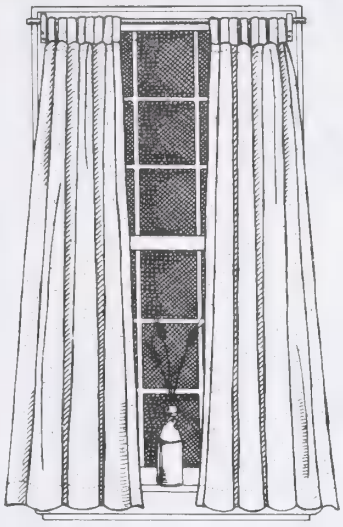


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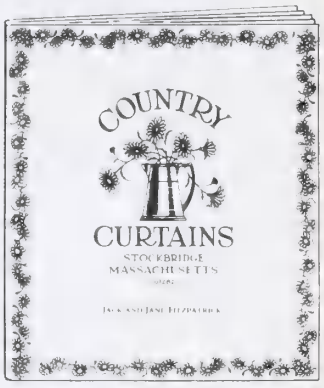
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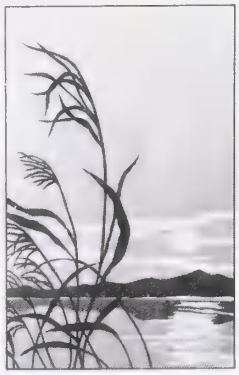


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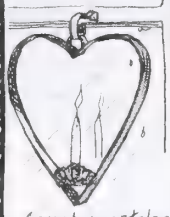
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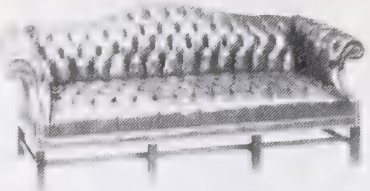


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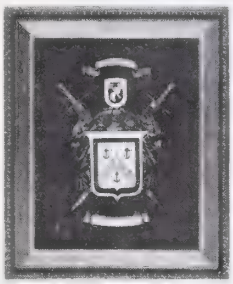


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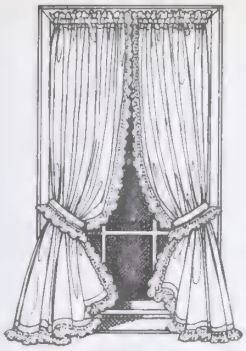


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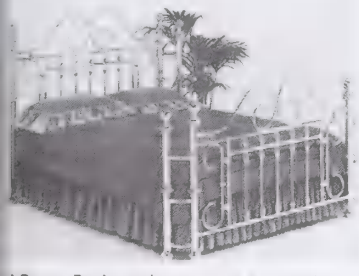
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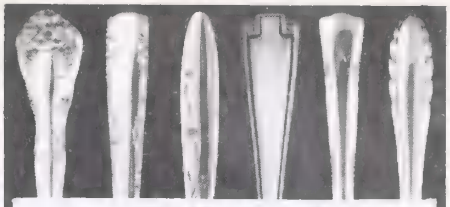


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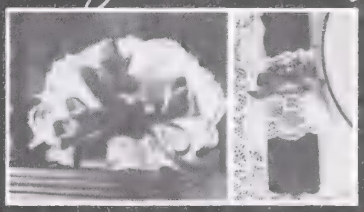
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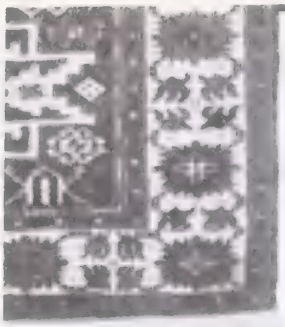
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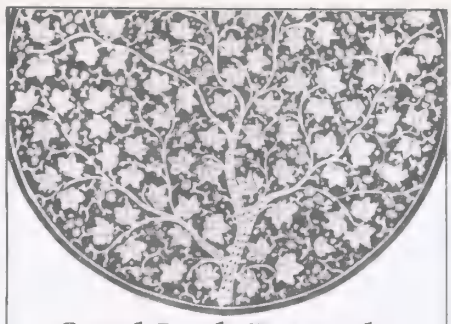
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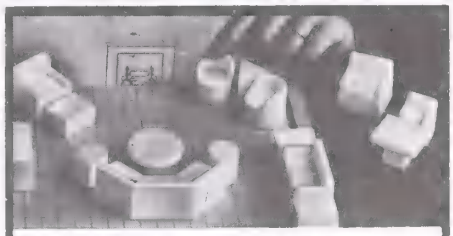


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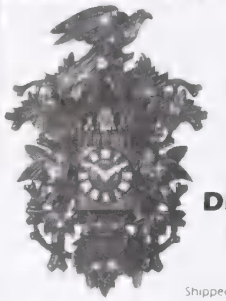


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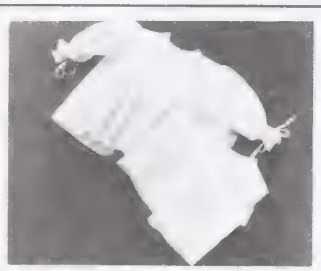


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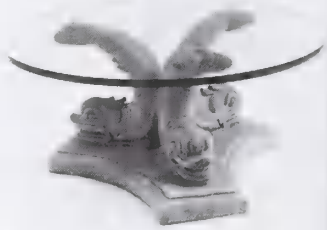
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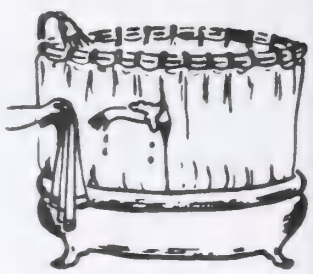
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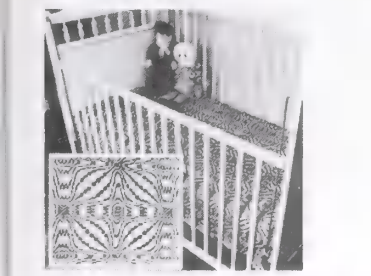
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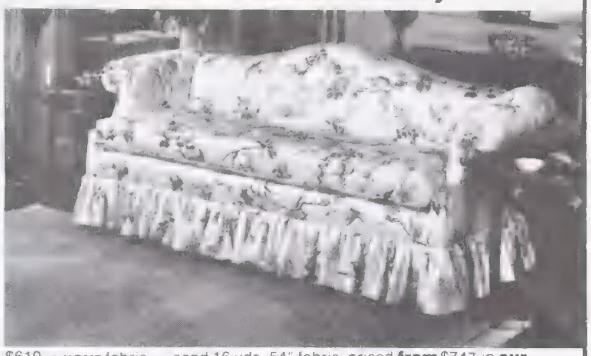


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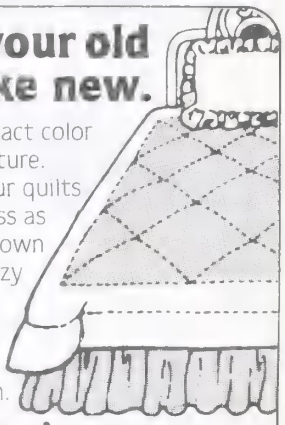
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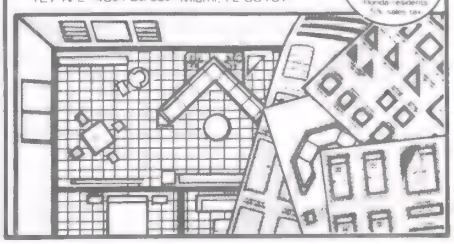
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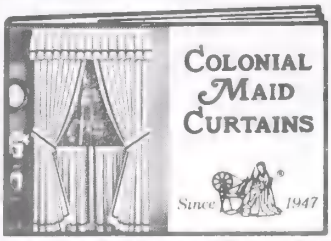
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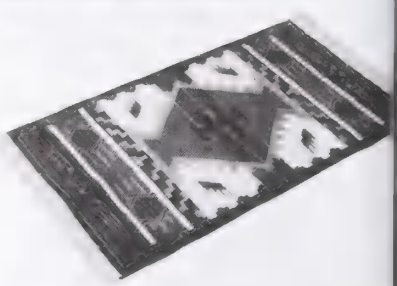
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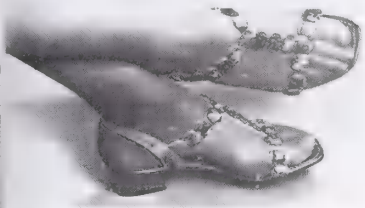


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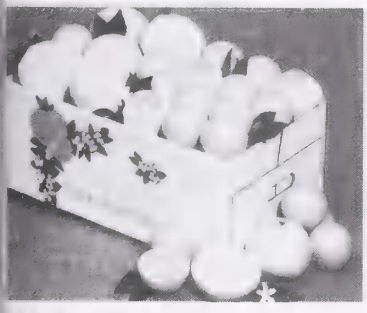
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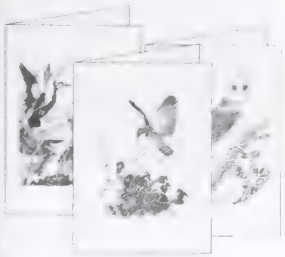
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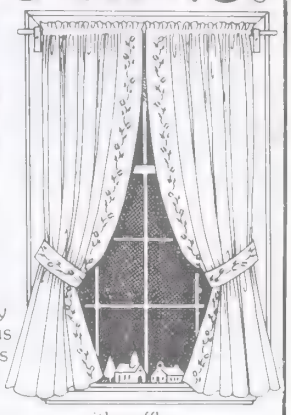
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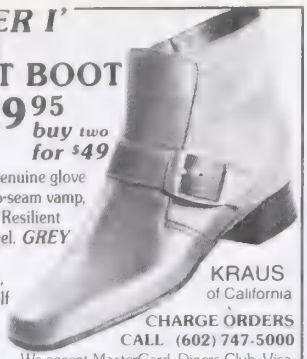
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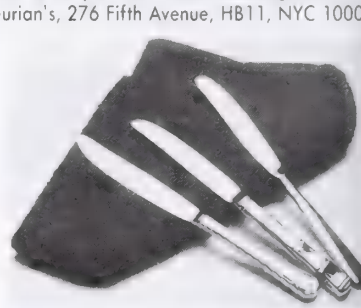
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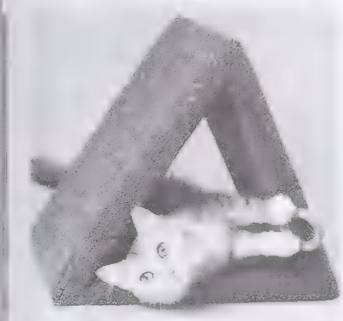


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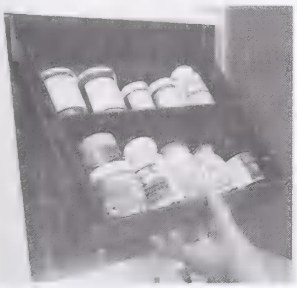
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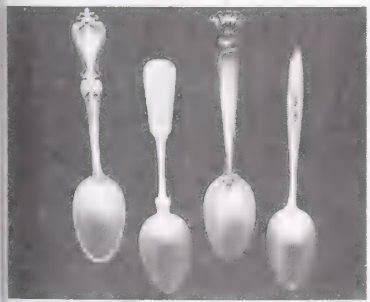
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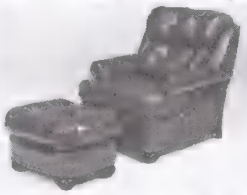
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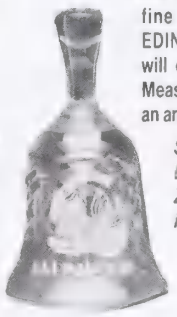
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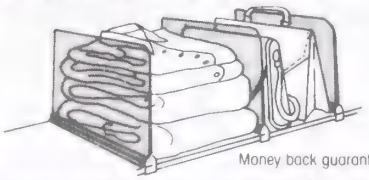
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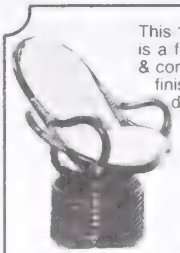
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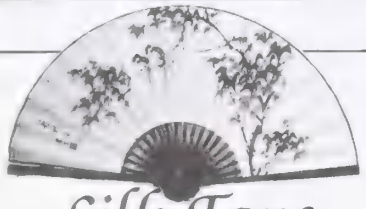
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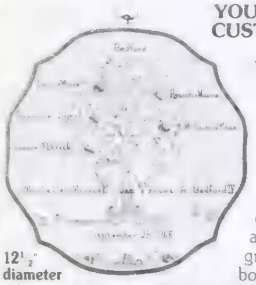


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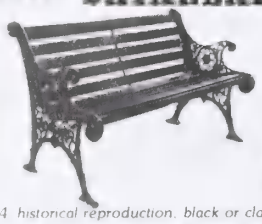
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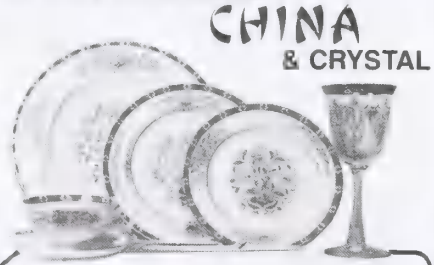


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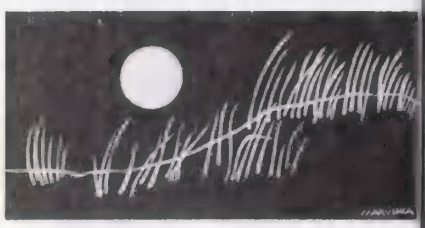
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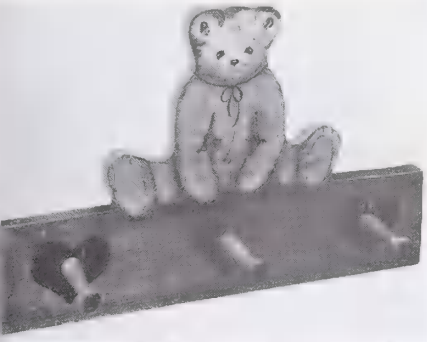


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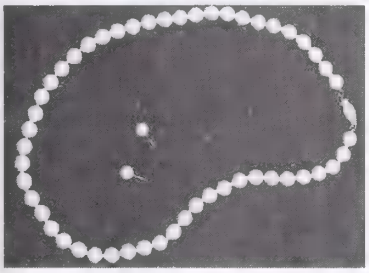


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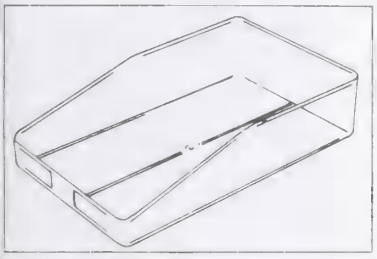
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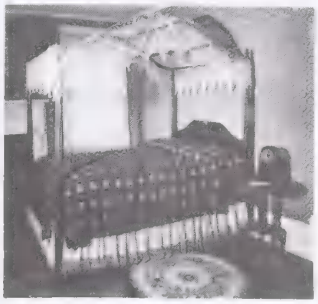


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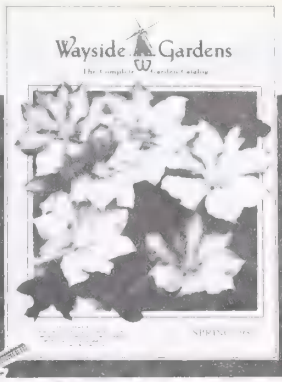
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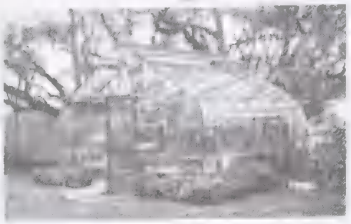
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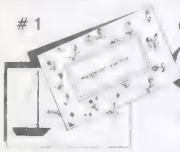


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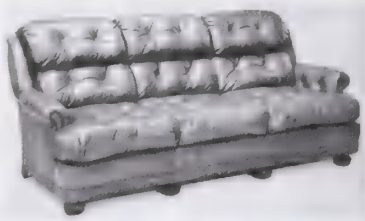
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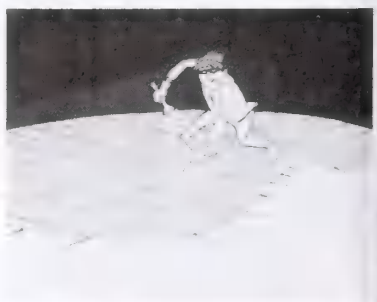
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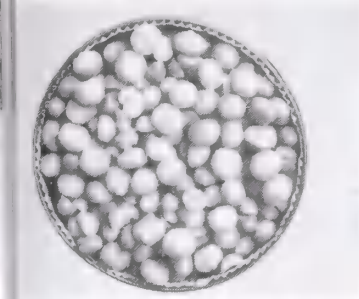
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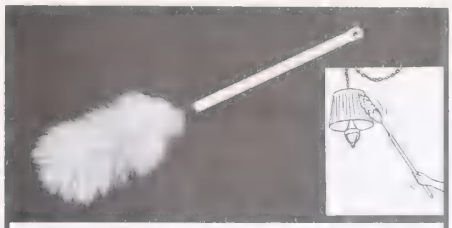
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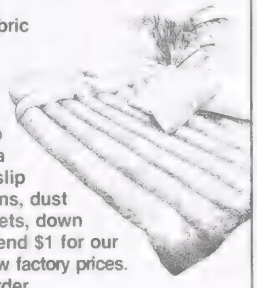


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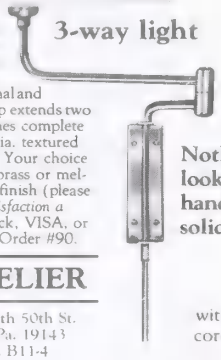


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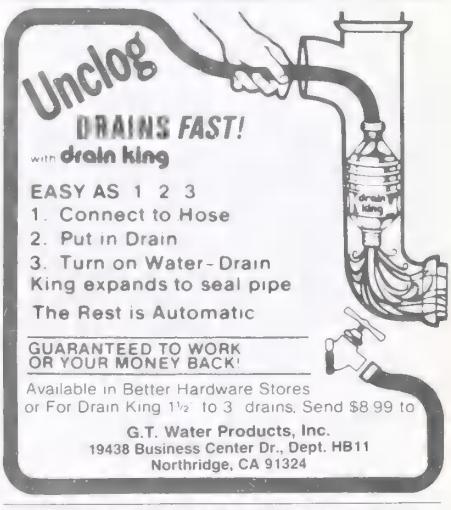
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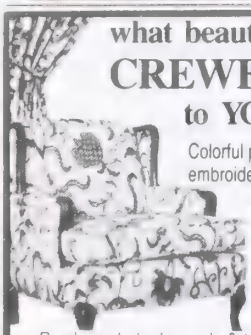
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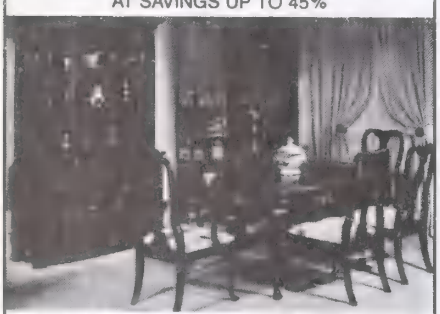
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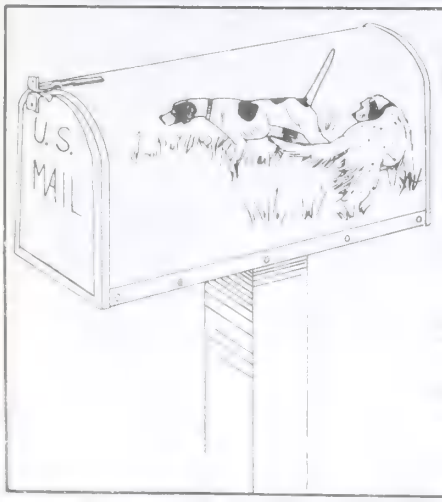
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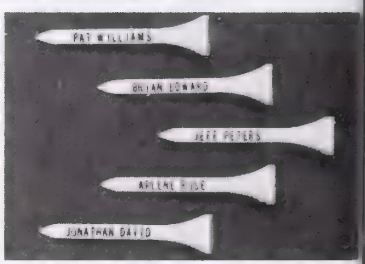
WINDOW SHOPPI



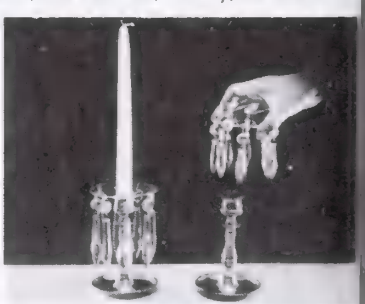
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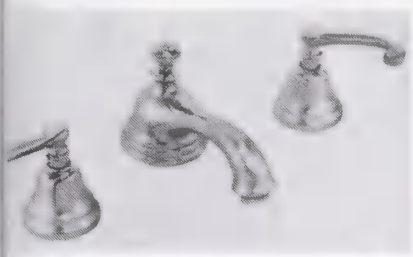


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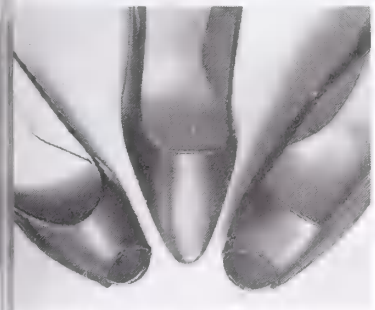
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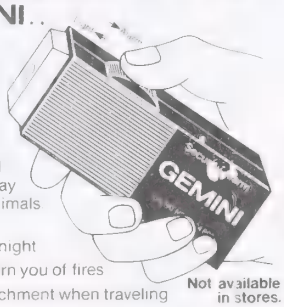
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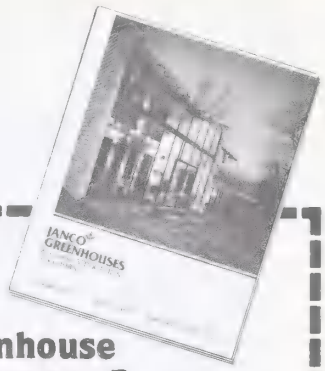
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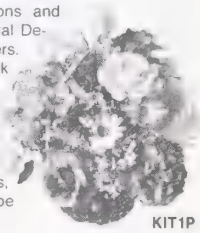
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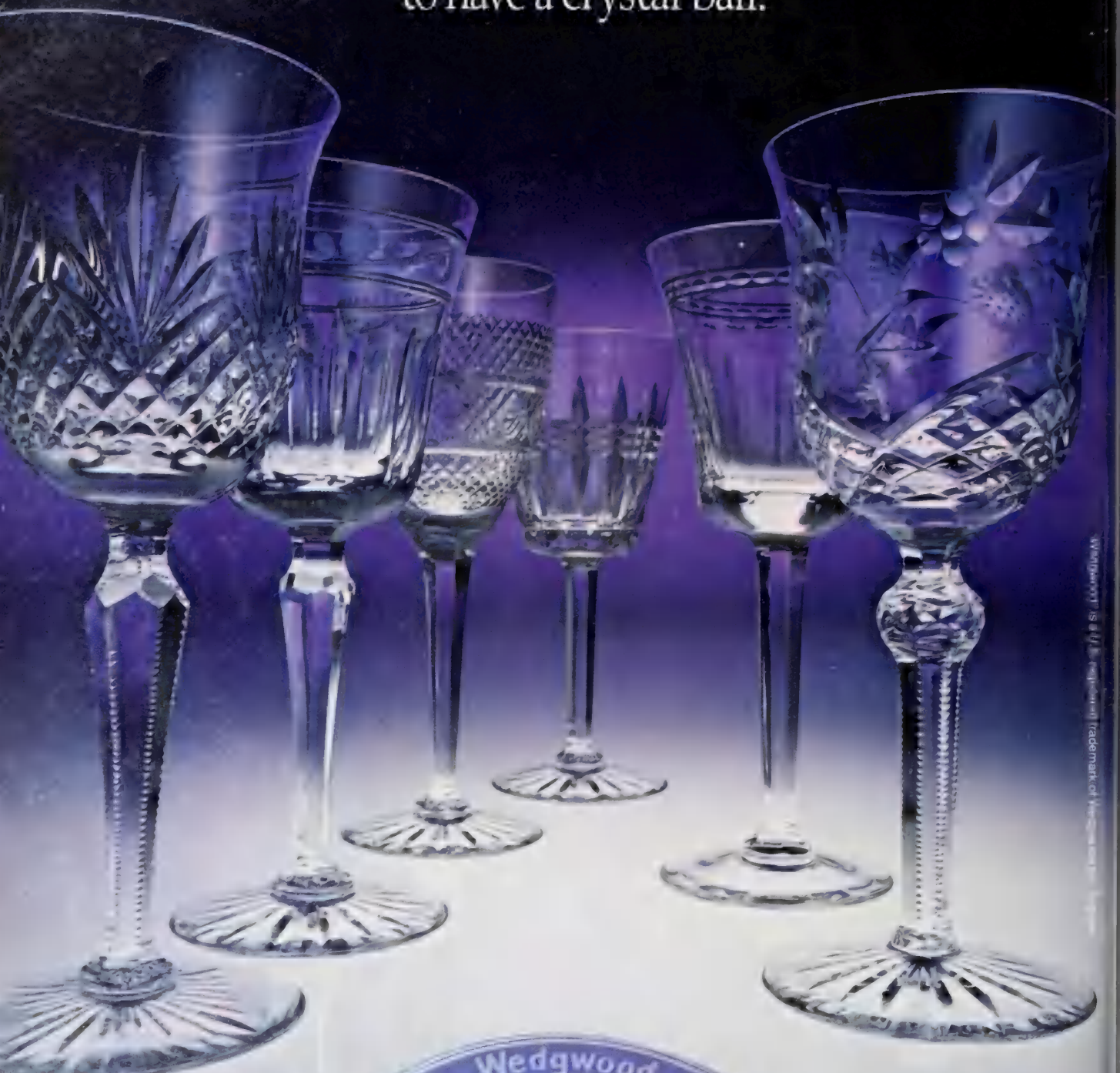
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On the cover: This welcoming Christmas scene is in the country home of decorator Keith Irvine (of the firm Irvine & Fleming) and his wife Chippy who each year dressed a tree with antique ornaments. Silver goblets overflow with fragrant champagne grapes; red pears take the place of traditional oranges and tangerines. The Irvines love to do different styles of wreaths each Christmas season. *(For a view of another they've done see page 64.)* We've included the instructions in case you're sufficiently inspired! Photograph by Joe Standart.

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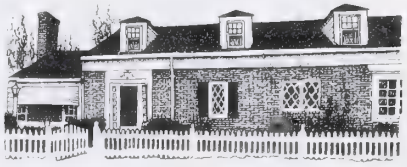
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Kahlúa & Eggnog
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Kahlúa Hot Cider
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Kahlúa Black Russian
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Fresh as the new-fallen snow. An ounce-and-a-half of Kahlúa and four ounces of fresh cream, or milk, over ice.

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THINKING ALOUD

MERRY CHRISTMAS from us all!



Bottom row, left to right: *Jeanne Dzienciol, Betty Boote, Margaret Kennedy, JoAnn Barwick, Mervyn Kaufman, Carol C. Garey.* Second row: *Sarah A. Mayer, Robert J. Levy, Andrea Messina, Judith Giromini, Barbara Smith, Joan Barrow.* Third row: *Phyllis Bartlett, Linda Kocur, Ann M. Wiser, Claire Whitcomb.* Fourth row: *Jo Sergi, Raúl Martinez, Harold McKeown, Paula R. Jackson, Diana S. Lyons.* Fifth row: *Doretta Scheuch, Glen Warner, Kathleen Mahoney, Elizabeth Hunter, Tanya Hill, Kirsten Harwood.* Sixth row: *Louise Calza, Carolyn Chesney, Martha Sillari, Carolyn Englefield-Carter, Katrin Tolleson.*

For me, nothing better expresses the true spirit of Christmas than the coming together of family. The emotions of the holidays are often subtle and fleeting, but special family experiences are what memories are made of. And the things we do as a family—the sharing, the giving—are the tangible center around which the best of holidays revolve.

As I plan my own family celebrations I can't help but think about my other "family"—the staff at House Beautiful. We spend so much time with each other in such close proximity. All the characteristics of a true family are there . . . the different personalities, from the mother hen who cajoles and organizes to the wise Solomon who seeks all points of view, from the standard-bearer of impeccable taste to the free spirit who pushes us (sometimes kicking and screaming) into "new wave" ideas. The closeness of family is there, too, along with the constant awareness that, no matter what happens, we're in this together. Since the person we're aiming to please is you, we also feel as if you, our readers, are part of our family, too. And your letters indicate the special feelings you have about House Beautiful and the people behind it.

So to give you a closer look, we arranged this staff photo to show you some of the faces behind the names. As head of this extended family and most often its representative to the outside world, I usually get the applause the whole clan deserves. So I try to make sure, as I am doing here, that everyone realizes ours is a total team effort.

Working families and real kin have much in common, especially at Christmas. At House Beautiful we really get into the spirit of the season, as you can see in the stories in this issue. Our staff's true talent for giving is very hard to capture in the pages of the magazine because what makes giving an art is the chemistry among people and the spirit of caring that inspires them to go out of their way to do special things for family and friends. So this Christmas I asked the staff to share their gift ideas as a holiday present from all of us to you.

The essence of giving is thinking carefully about other people. Jason Kontos says he listens for his friends' secret fantasies . . . the yearning to go to France, for instance. Then he'll surprise them with a a book on walks in Provence (even if they'll be taken vicariously). Merv Kaufman knew what his wife, an avid gardener, would love, but an indoor herb garden seemed out of the question because of nibbling cats. Thus he found one that could be installed off-the-sill and planted it with herbs from thyme to chives.

Sometimes what hits the mark for a person far away is a little bit of home. When Jackie Costa moved into her first apartment, her family gave her duplicates of sentimental things from their kitchen—favorite cookie cutters, mixing bowls like theirs. Doretta Scheuch's brother moved to California and missed his New England seafood, so she sent him live lobsters. Betsy Hunter still has the present she received long ago while a student in Paris: a "round robin" letter from almost everyone she knew. Organized by her aunt, it contained notes from 50 scattered friends and relatives who might otherwise have neglected to write.

Last year, Katrin Tolleson found *the* way to the heart of a friend who lived alone. She dressed up as Santa Claus and recruited a co-worker to carry a tiny pine tree, strung with lights. The two then hosted a trimming party using special ornaments they'd bought.

Christmas decorations are always cherished gifts to give. Jody Thompson-Kennedy's sister-in-law made a special set one year resembling the entire family. Brother Stephen's had a fishing pole, Mom's a tiny cherry pie.

One way to strike a chord is with a gift related to a person's name, something Carol Garey has made her trademark. Not only does she order rubber stamps and book plates with names, she scouts flea markets for old letters. Her husband, Ira, has a collection of brass "I's" he uses as paperweights.

(Continued on page 12)

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THINKING ALOUD

Continued from page 11

In Claire Whitcomb's family, hand-illustrated cards are the highlight of present opening, especially her brother's, done in rhyming verse, which tell stories and offer clues to gifts. Peggy Kennedy always has an annual card and gift tag-making session for the children. She brings out lots of cookie cutters to be traced for paper cut-outs and paints for polka dots. She also likes to decorate white gummed labels with a rubber stamped bunny or quilt block for the peach chutney and jams we all look forward to receiving at Christmas.

Something you make—such as the Danish fruit loaf spiced with cardamom that Paula Rice Jackson bakes—is always special. But even if you don't have a talent to share, you can lend your time. Betty Boote's favorite gift is a few leisure hours. For a friend who's a working mother, that might mean offering to baby-sit so she can have the luxury of a free Saturday.

Gift certificates for presents are always welcome. Sarah Mayer gives one tulip as an "i.o.u." for a pot of flowers to be sent during the bleak days of January. Kathleen Mahoney gives certificates for a facial or a manicure so friends can splurge later on.

Some of the best present-givers I know are the ones who shop all year. Beverly McGuire, who has been known to buy presents in January and wait 11 months to give them, keeps her finds in a special closet so she'll have a mini-North Pole by Christmas.

What is my favorite gift? Anything related to houses. Sometimes that might be a tile with a friend's house drawn on it or tiny folk art houses collected in Greece or Santa Fe. So many of my friends are as crazy about houses as I am—stationery with architectural motifs or any gift related to the home is a sure way to their hearts.

For all of us the holidays are so much anticipation. When, behind the hustle and the bustle, we are able to spread the spirit of peace and goodwill . . . what heaven! Merry Christmas from our "family" to yours.■

JoAnn Barwick

JoAnn Barwick
Editor

One of the world's most celebrated fashion designers creates her first porcelain sculpture —

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by Hanae Mori



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WHAT'S THE ONE THING YOU DO AT CHRISTMAS THAT *REALLY* MAKES IT CHRISTMAS?

It's always such a challenge: how to make traditional holiday celebrations feel fresh. Factors of time and circumstance often interfere with even the most carefully laid plans. Decorators have an especially keen sense of holiday tradition. Year after year they pull out all the emotional stops for themselves and their clients, recreating the effect of childlike wonder that is really the heart of Christmas joy. House Beautiful called a number of decorators to ask for their personal never-fail-to-do activities in hopes of sparking your own ideas for keeping the holidays vital.



Antique Christmas tree ornaments from the 19th and 20th centuries can inspire a lifetime of collecting.

About the tree

Carole Douglass says "the perfect tree is an imperfect tree. We're always looking for the one whose branch is definitely askew, one whose character will provide the eccentric backdrop we want for the collection of handmade and antique ornaments we'll dress it with." . . . ***Georgina Fairholme*** changes the focus of color on her tree from year to year. "I've gone from basically all-red or all-green or all-silver ornaments to this year's selection of separate crystal drops like those on a chandelier. Hung with silver threads, they're very beautiful." . . . ***Angelo Donghia*** has been inspired for years by the breathtaking beauty of the tree The Metropolitan Museum of Art puts up: "My way of acknowledging my debt to that tree each year is to make a present to a child of an antique ornament in the hope of inspiring that child the way I was." . . . ***Barbara Orbach*** celebrates trees by setting out pin-spots on the denuded birches outside her kitchen and living room windows: "At night [illegible] like sculpture in marvelous contrast to our traditionally decorated tree in the house." . . . ***Lyn Peterson*** drapes colorful quilts around the base of the family's tree and she tucks antique toys from her collection in among the presents.

About the cards

Tim Romanello has embossed monogrammed cards, left plain, on which he writes a personal Christmas wish for each person. He ties the envelope with a thin, brilliant red ribbon, slips that into a slightly larger envelope, seals with a wax stamp and mails. . . . ***Carolyn Guttilla*** has been making her own Christmas cards since childhood. She prefers to let the process run through the first three weeks of the season so that each card has a distinctive flavor reflecting when it was made—sometimes they're silk-screened, sometimes they're abstract and "folk" in their feeling.

About the meals

Joanne Creveling says that in her family Christmas begins the Saturday after Thanksgiving and runs until the day before New Year's Eve: "During those five weeks I take out a special set of china that's been in the family for about five generations. The set has all the pieces I don't have time to cook for during the rest of the year—the covered casseroles, the gravy boats, the large meat platters, the special relish, celery and olive dishes that we usually can do without. Now is the time for those specialized things to perform, and we see them like old friends at that time every year."

About the presents

Friederike Kemp Biggs insists on doing all her own wrapping with papers and ribbons she's kept from Christmas to Christmas, all freshly pressed—even the papers! "Nothing but real silk cord or velvet ties will do. That's what Christmas means to me—the old-fashioned opulent look that marbleized papers and gleaming satin bows can give is nostalgic—the real thing." . . . ***Buffy Birrittella's*** family has a tradition of writing rhyming clues that tie to each present. Everyone guesses or tries to guess what the present is before it's opened. . . . ***John Rosselli*** remembers opening presents one Christmas morning and looking down into the hopeful, inquiring eyes of his pets. From that day 15 years ago he promised to always remember to give his loyal dogs and cats a treat too. . . . ***Luis P. Molina*** has been baking sugar cookies in enormous batches ever since he can remember. One friend he baked them for loved them so much he glazed them all with varnish and decorated an entire tree.

About wreaths

George O'Brien loves to have a wreath he can use—a wreath of bay laurel he can pluck from as he cooks or the one he received of dried chilis or

(Continued on page 16)

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Continued from page 14

one that's deliciously scented that adds to the festive smell in a room. . . . ***Zibby Tozer*** uses pine boughs throughout the house but especially at the front door as a fragrant mat, an old Scandinavian tradition she says. The needles release their scent with every step. Wreaths in the classic della Robia style including small pine cones, baby's breath, miniature roses in water tubes, star-of-Bethlehem, kumquats, clementines and lady apples are the things she traditionally selects.

About the extra touches

Nelson Ferlita has pots and pots of paperwhites placed throughout the house, sometimes two pots to a room. "Without that peppery smell of narcissus, it just isn't Christmas to me." . . . ***Gordon Foster*** has been going to see *The Nutcracker* by the New York City Ballet at Lincoln Center for almost 20 years. . . . ***Kate and Joel Kopp*** enjoy saying, "Bah! Humbug!" throughout the season when things get hectic; perhaps ***Carole Douglass*** put it best when she said "It isn't Christmas at our house unless something gets broken!" . . . ***Richard Lowell Neas*** says he can't enjoy a single moment of the holidays until he's made a donation to the Neediest Families Fund. . . . ***Betty Sherrill's*** family always celebrates Christmas in the city, and the one thing she says they all love is big, bright red mugs of homemade chili by the fire on Christmas Eve . . . ***Ristomatti Ratia's*** family celebrates Christmas Eve with Christmas sauna. Each year he lights the pathway to the sauna with candles inside pierced paper bags to bring a romantic glow reflected by the snow to each and every face. ***Mario Buatta*** has a passion for tracking down *just* the right, amusing little present he knows will get him a burst of laughter. I can't forget the year he gave me a red leather date book entitled "Crewcuts, Wolves and Never-Agains!"

In addition to sharing their personal delights all these professionals join the House Beautiful staff in extending their wishes for the happiest of holiday seasons to you.■

—PAULA RICE JACKSON







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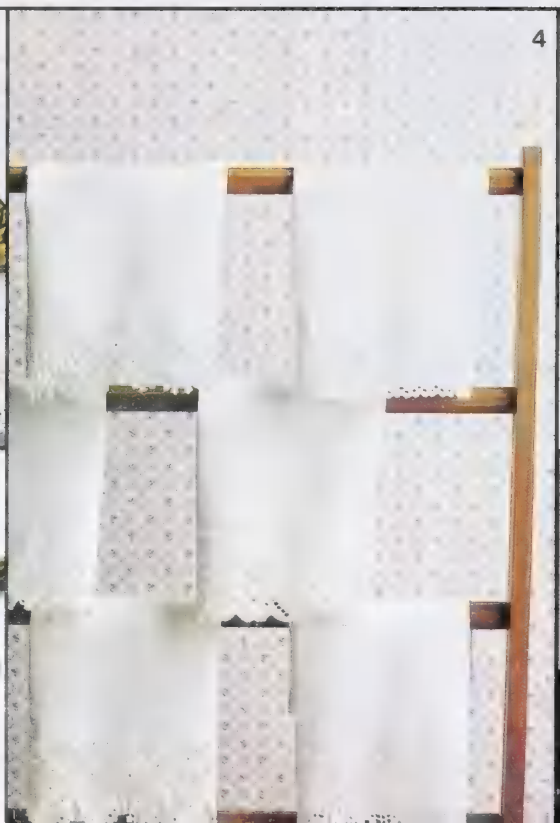


THE SEASON'S BEST CROP OF CRAFT KITS

1) This charming hearth rug can be stitched in Crewelpoint ™ (crewel stitiches on needlepoint canvas) as shown, or in regular needlepoint. Canvas and wools from Erica Wilson Needle Works. *2)* Kits for making cookie cutters come with tin-plated steel, solder strips, patterns, instructions. Benders Delight. *3)* This trailing arbutus needlepoint pillow is one of three kits designed by Lou Gartner to benefit Lady Bird Johnson's National Wildflower Research Center. Painted canvas and yarn from Needlepoint Design. *4)* Shaker towel rack comes in clear pine with stains hardware, glue. Shaker Workshops. For a really splendid presen add a kit for the towels: with crochet cotton and instructions Designs in Crochet. *5)* A present you might want to make fo yourself is this fragrant herb wreath. Kit includes herbs, strav base, fern pins. Stillridge Herb Farm. *6)* Prints, box, paint, var nish—everything except scissors—is included in this decoupag kit. Adventures in Crafts Studio. *7)* Weave a basket in the Appala







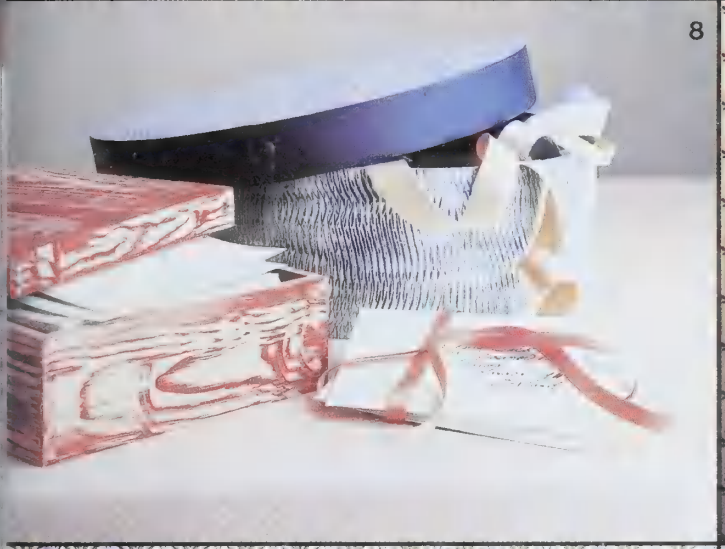




HB MARKETPLACE













chian style. Reeds, cane, handles, detailed instructions from Sturbridge Yankee Workshop. *8)* Comb painting and graining is made easy with kits that include the box, paint, brushes, varnish, combing or graining tools. Adventures in Crafts Studio. *9)* Give a potpourri kit as is or put the mixture of cloves, cinnamon, citrus peel, lemon verbena in a pretty bowl. Pomander ball kit includes cloves plus preserving mixture of ground cloves, cinnamon, orris root to roll the balls in. Both kits from Stillridge Herb Farm. *10)* To crochet a lacy afghan order skeins of Lion Brand Yarn and instructions from Erica Wilson Needle Works. *11)* A kit for old-fashioned band boxes comes with posterboard for making the boxes, wallpaper plus lining for the inside. Pickwick Paper Works. *12)* The old art of sponge painting is applied to wooden bowls. Bowls, paint, sponges from Mary Donald Floorcloths. ■

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that I wear a tie."



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ut how do I say no to those
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eling ridiculous, sand in
y shoes, and I unloosen the
not. She straightens it again.
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hen I notice the diamond
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n my pants while I kissed her.
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VIEW FROM THORNHILL FARM



By DEE HARDIE

We live in an old house with old ideas. We *still* have a dining room. And I certainly don't agree with my more modern friend who keeps telling me a dining room is like an appendix—something you don't need at all. When our children were younger it was the *one* room where we all acted grown-up together.

Christmas week our dining room is the centerpiece of our celebrations. There's always a small spruce in the corner, and I dress the table as lavishly as I decorate the tree. On the 23rd, our wedding anniversary, the table shines with white and silver. For Christmas Eve, I bring out the red and gold.

That's fun. I love embroidering the glow of Christmas around holiday meals. But off-season, that dining room table is my nemesis!

Not that I haven't tried to conquer its sedentary ways by camouflage—sewing endless cloths of chintz and lace to lighten its look, for day as well as by night. (Its legs are like elephants'!) But suddenly I'm tired of trying to make a movie star out of a bit player.

This mahogany table, round and stout, was made in 1898 for the young house of my husband's grandparents. And it sat heavily in New Orleans's Garden District until it came to us when we married. Although it has none of the amusing flourishes of the Victorian era, it has certainly served its purpose—much in the manner, I suspect, of a good Victorian wife.

BETH WEINER WOLDIN

Even when we first received it there were rings of age and wine, the legs nibbled by puppies of the past. And when we open it to put in leaves for a dinner party it is like a tug of war—Tom on one end, I on the other, the heavy table parting slowly, reluctantly. But legacies are legacies. That table is a link with Tom's past. You *don't* turn your back on family portraits. Traditions.

Ha! That's what I thought for the last 34 years. But now I've come of an age and figure I'm old enough to introduce new heirlooms, my *own* heirlooms. Legacies, I realize, can sometimes be more of a puzzle than a continued pattern, better kept in the past behind the potted palms.

And what *I'd* like for Christmas is a dining room table, my very own. I'd like it to be oval, the right size to embrace four, or with wings, stretching to seat 12. And please, the well-shaped legs of Queen Anne.

Fruitwood would be nice, but even more I'd like to see the shine on its face, the patina, the polish of wood. I'd like to see a naked table by day, one I could costume by night—if I wish.

Tom's parents enjoyed every meal in their dining room, and he remembers well, and with some envy. What he forgets in his dotage is that under the Oriental rug was a button that, when pressed by his mother's toe, summoned someone *else* to serve the omelet.

With a table of *my* own choice, I guarantee reliable service. It's time to start the next course. Something different. The new year is near.■



harvesting wreaths

When it comes to wreaths, designer Bobby Wiggins collaborates with nature. Here he's threaded oranges and lemons on coat hanger hearts, tied meadow grass onto wire heart forms and wrapped straw wreaths with three-inch strips of bright red fabric. Here are more ideas: tie family photos on grapevine wreaths *(hanging, center)*, string apples on a wire, bend grapevines into big star shapes and hang them all on a Shaker peg rack.

'Twas the month before

Christmas. . .time enough to make a list and check it twice!



SENTIMENTS

"I think that the appeal to the senses is what the holidays are all about . . . especially the sense of smell," says Ronaldo Maia, the Brazilian-born flower designer. This tree, decorated for a private Christmas party, is an aromatic feast for the senses, covered as it is with fresh flowers. All 18 feet of it! More Maia fragrance magic: "Scented woods in the fire add a kind of mystery. So does a bowl of hot cider, wafting its way through the house, greeting each person coming through the door." Subtle, scented candles or a bowl of colorful potpourri, even tangerines, which evoke such traditional memories are pungent and effective. "The arousal of memory," claims Maia, "occurs through smell and tastes, so I like to emphasize those during this season particularly."

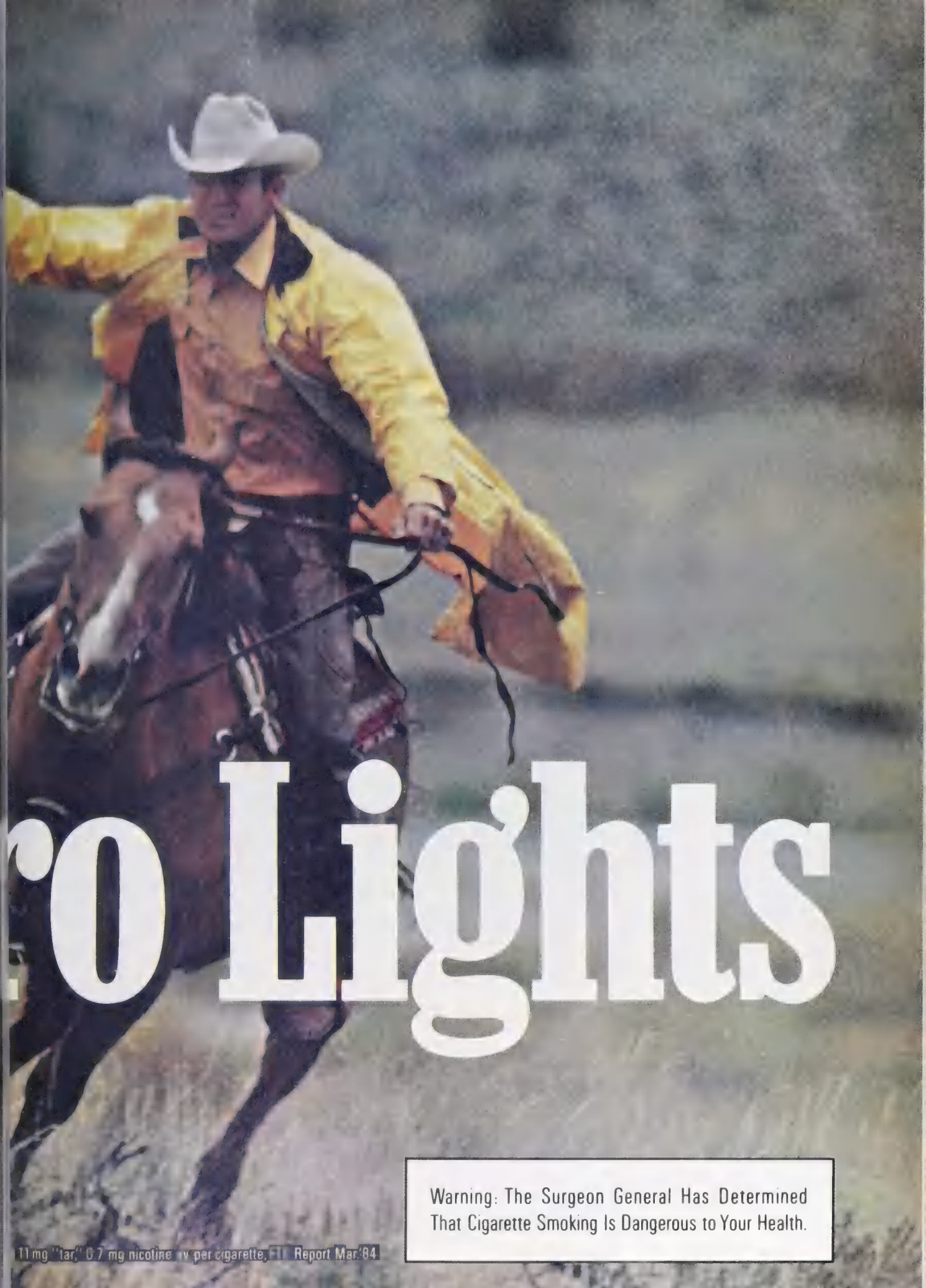
Holiday Ovations

One Easter, Pamela Corwin hatched a clever idea for Christmas ornaments: painted eggs dipped in acrylic for strength. Then she hit upon the idea of a message egg *(see top eggs)*. Her Christmas poem on a 4½-foot strip of paper unwinds from the egg's leather slot and can be recranked via a wire handle. Each is $10 plus $3 postage. Order by Dec. 1 and specify alternate choices. Pamela James Originals, 4125 Black Lake Blvd., Olympia, WA 98502; free brochure has message eggs for nine occasions.▶




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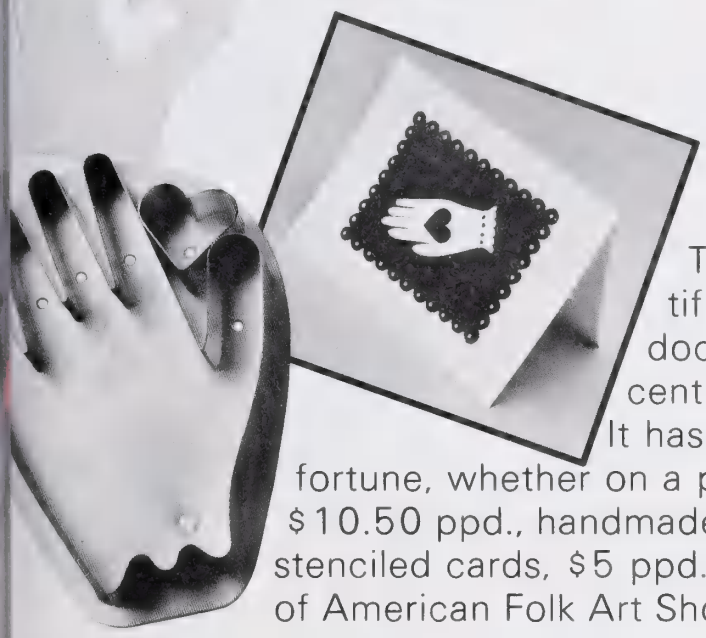


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HB LOOKOUT



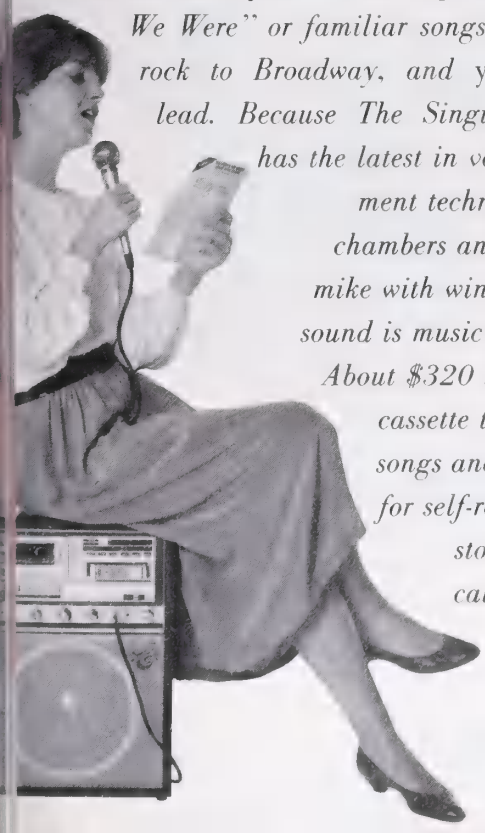
GIVE ♥ A ♥ HAND

The exact origin of the heart-in-hand motif is lost in folklore, but one of its first documented appearances was in 18th-century England on marriage registry signs. It has evolved as a symbol of love and good fortune, whether on a porcelain Christmas ornament *(top left)*, $10.50 ppd., handmade tin cookie cutter, $12.50 ppd., or red stenciled cards, $5 ppd. for a set of five, all from The Museum of American Folk Art Shop, 49 W. 53rd St., NYC 10019.

PHOTOS OF HEARTS AND HANDS AND ESPRESSO MAKER BY ALASTAIR FINLAY. PHOTO OF THE SINGING MACHINE BY TOM McCAVERA

A star is born

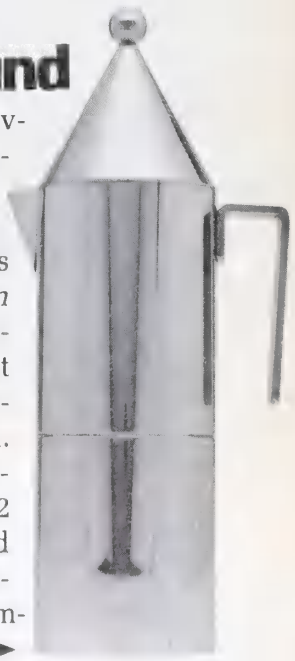
If you yearn to belt out a tune like Barbra Streisand or croon like Frank Sinatra, The Singing Machine is the key to a captivating voice. Insert a cassette and a 33-piece orchestra plays "The Way We Were" or familiar songs from pop to rock to Broadway, and you sing the lead. Because The Singing Machine has the latest in voice enhancement technology—echo chambers and directional mike with windscreen—the sound is music to your ears. About $320 including 10 cassette tapes with 40 songs and a tape deck for self-recording. For stores near you, call (800) 331-6899; in California (213) 850-0525.



Not to be missed...

Once you get a glimpse of India and the powerful characters in *The Jewel in the Crown,* you'll be hooked on PBS's stunning 14-part series, which airs Dec. 16. Lushly filmed, it offers grand romance and a probing look at India's struggle for independence. The series basis: novelist Paul Scott's *Raj Quartet.* ● Folk art events: "The Jewish Heritage in American Folk Art," a revealing look at an unexplored tradition, at the Jewish Museum, NYC, through Mar. 15; "Carved and Painted" folk art collected by Bertram K. and Nina Fletcher Little at the Museum of Fine Arts, Boston through Dec. 31.

Shopping Around



Welcome news for espresso lovers: Italian architect Aldo Rossi's statuesque six-cup brewer *(right)*, $80, Alessi. ● *Pianoscapes* by Michael Jones and George Winston's *Autumn* are just some of the environmental background tapes that both soothe and stimulate musically, $12.45 ppd. each, Zona. ● An edible three-month subscription to give: Matthews 1812 House will send a brandied apricot or fruit cake, a nut assortment and then a potent lemon-rum sunshine cake, $59 ppd. ►





The Continuing Adventure: Chapter 2

It was a white Christmas in Paris...



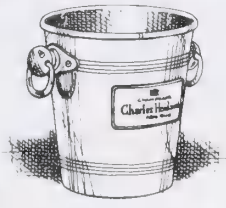
Some years ago, a couple we know were in Paris over the holidays.

They celebrated Christmas dinner in a bistro off St. Michel. The husband, inspired by love and champagne, told the waiter to add the wine bucket to the bill. The waiter drew himself up and replied, in both French and English, that it was not for sale.

The same bucket, with various labels attached, kept showing up in restaurant after restaurant, as if to remind the husband that he could not give his wife the world.

Imagine our friend's delight when, recently, he happened to spot the selfsame bucket in a Pier 1 window. He took it home and proved himself a hero at last.

Our aluminum wine bucket (on the



sideboard at left) is the standard item that one sees in restaurants all over France, licensed to bear the labels of Charles Heidsieck, Ch. Cardier, Monmousseau and other illustrious champagnes. It took us many months of negotiating to persuade all the necessary officials to let us bring it, for the first time, to America.

It does not surprise us when you (our customers) find in our stores something you recognize from your travels. We know that you share our wanderlust—that many of you have gone abroad and plan to go again.

In the meantime, let us take you on a little tour of the room opposite, with the Christmas buffet.

We found the solid pine table in Udine, Italy. It is made by a family company who manufacture nothing but pine tables. The local pine they use is said to have even more charac-



In Italy, a Pier 1 buyer negotiates a purchase of white pine furniture.

ter and color than Scandinavian pine. The white Italian tiles they inset by hand.

The wineglasses are from the Royal Leerdam Glassworks in Holland, where the local sand produces glass of exceptional clarity.

The white porcelain dinnerware comes from Nagoya where our manufacturer recreates classic European designs with a Japanese drive for perfection.

We invite you to make Pier 1 your next stop on this season's shopping rounds.

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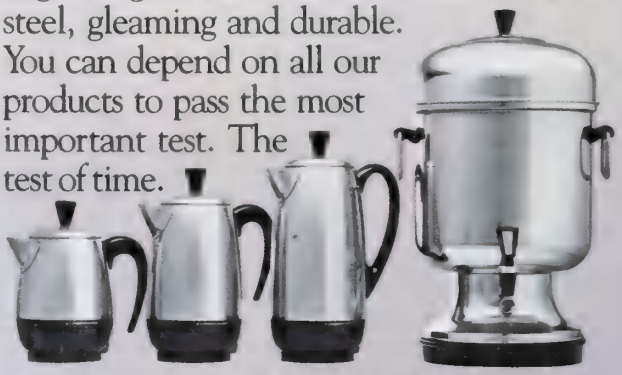
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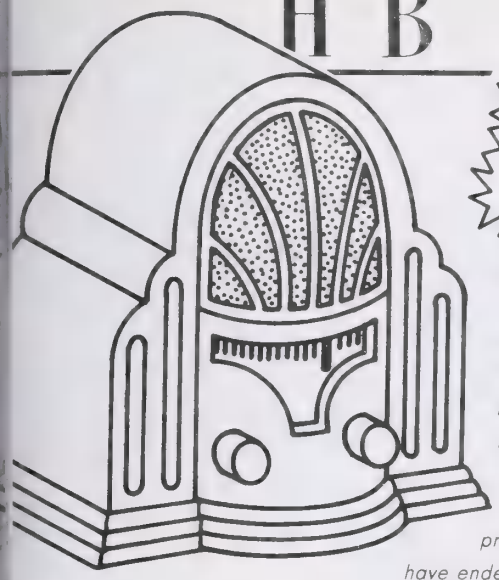
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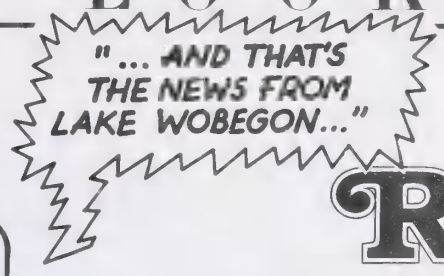
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HB LOOKOUT





Radio Active!

Fade in to the sounds of a small band playing a relaxed, folksy theme. A bass voice sings: "Well look who's comin' through that door/I think we've met somewhere before. . . ." *So begins* A Prairie Home Companion, *now celebrating its 10th anniversary on National Public Radio. Created and hosted by Garrison Keillor, the show is a live Midwestern "Grand Ole Opry" complete with bluegrass music and invented sponsors ("Powdermilk Biscuits, made from the whole wheat that gives shy persons the strength to do what must be done"). Mr. Keillor provides weekly "News from Lake Wobegon," the imaginary Minnesota town whose inhabitants have endeared themselves to listeners around the country. To bring a bit of the Midwest home between shows (or to give as gifts) try NPR's catalog,* Wireless, *which offers a full line of pertinent paraphernalia: Powdermilk Biscuit T-shirts, "News from Lake Wobegon" cassettes, "Whippet" caps (the town's pathetic softball team) and records by musicians appearing on the show.*

Just for kids

Bruno Munari's graphic coloring book entitled So Many People, *offers ideas for a story ("the sun came out and. . ."), followed by a blank page for children to draw what actually happens in "their" book; $22.75 ppd., Museum of Modern Art.* ▪ *The Little Thinker invites kids to draw also by listening to cassettes that help them imagine the sea, dinosaurs, music or being an elf at the North Pole; with pad and crayons plus cassette; about $8, Toys-R-Us and major toy stores.* ▪ *With the board game Made for Trade, children visit candlemakers, weavers, silversmiths and learn about colonial life—while scoring points; $19 ppd., Winterthur Museum.*

A SNIP IN TIME



The intricate folk art of *Scherenschnitte* inspired this paper-cut mantel edging, but making it is as easy as snipping snowflakes. Just take an eight-inch strip of white tissue paper the length of your mantel. Fold it, then fold again, until it's two inches wide. Then cut a scalloped bottom, hearts in each side, stars, holly leaves or the motif of your choice.►

ILLUSTRATION OF RADIO BY PAUL RICHER; PHOTO OF MANTEL EDGING BY CHRIS MEAD; PHOTO OF CHAIR FROM NEIMAN-MARCUS CHRISTMAS CATALOG

GIFTS BY MAIL



For an animal lover, send for ▪ pine chair with dog-head arms and spots, $425, Neiman-Marcus, (800) 527-7634. ▪ **Take ▪ tour of famous European and American vineyards with the Video Wine Guide, ▪ 90-minute cassette, is $73.80 ppd., HomeTrends.** ▪ ***Sing Me To Sleep*** **is UNICEF's aptly titled record of lullabies from around the world; free with ▪ donation of $10 or more to the New York Metropolitan Committee for UNICEF.**

HB LOOKOUT



ROOMMATES

Katja has done it again. For the third year in a row she's designed a tempting sheet collection that matches her previous Cannon Mills introductions. As a result, you can brighten your bed with a perky gray and yellow pillowcase or comforter—and still enjoy such patterns from the past as black and white checks and stripes. This mix-and-match philosophy, which stems from Katja's days as Sweden's leading fashion designer, now extends to her new dinner and cookware for Towle with a mix of black and white patterns and hot primaries.

People





Annual Event

For the last 10 years, artist Nikki Schumann has produced an annual portfolio of calendars whose silk-screened watercolors evoke warm images of her daily life in coastal Maine. Poster-sized, the scenes are worthy of framing—a tradition carried on by collectors who first discovered Ms. Schumann's work through the Los Angeles County Museum of Art. To mark this anniversary year, a group of past favorites will be enclosed in a jacket with windows revealing seasonal glimpses from earlier calendars. Now available through many stores and museums,the current "Advent" calendar is $24 ppd. from Nikki Schumann, Box 504, E. Boothbay, ME 04544.

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB



NOEL CUISINE

Clever cooks and thoughtful hosts know how to keep the lid on the calories during holidays. To help you take control HB asked Herb Wilson, the young, ever-so-talented chef at Jack's, a popular new restaurant in New York City (1022 Lexington Ave.), to come up with some holiday cooking tips to insure healthful, calorie-conscious and delicious eating without straying from traditional ingredients. You just have to rethink the preparation a bit: squishy turnips, carrots, sweet potatoes or rutabagas purees, cook fast in water seasoned with garlic, clove, nutmeg and coriander. The flavors will be so delicate and clear you won't need to add cream or butter. • Cornmeal stuffing for game is less calorific than bread crumbs with butter and salt. Add small amounts of olive oil, walnuts, raisins, diced apples and celery to replace the salt. • Cranberry mousselline made with skim milk and one egg white per person is an attractive alternative to heavy fruitcakes. • If you love pies serve tarts instead. They're small, elegant and tasty. • The *best* salad dressing at 40 calories a serving: Combine the juice of one grapefruit with 2 ounces each of sesame and walnut oil, 2 tablespoons honey, 4 ounces balsamic vinegar and 2 tablespoons Dijon mustard. • Serve a cold salad of wild rice with grapes and slices of barbecued duck. • Relishes add zest: corn-tomato-green jalapeño pepper for turkey, apples and ginger for anything else.■



Grilled tuna steaks* (left), *a spa menu (lo-cal!) specialty at Jack's.

CALENDAR PHOTO BY CARL WALTZER; CALENDAR ARTIST, STEPHEN RUBICAM; KATJA PHOTO BY JEANNE DZIENCIOL; HERBERT WILSON AND PLATE PHOTOS BY EDWARD OLEKSAK

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AT HOME WITH ANTIQUES

FOR THE KIDS ON YOUR LIST GIVE ANTIQUE TOYS THEY CAN ENJOY AND "EVEN . . . PASS ALONG TO *THEIR* CHILDREN"

By MICHAEL WALSH

As much as turkey, tinseled trees, twinkle-lights and Tiny Tim, toys are an integral part of any Norman Rockwell-esque Christmas. More than mere juvenile playthings, toys are child-size mirror images of our holiday world—Christmas past, present and future, real and imagined.

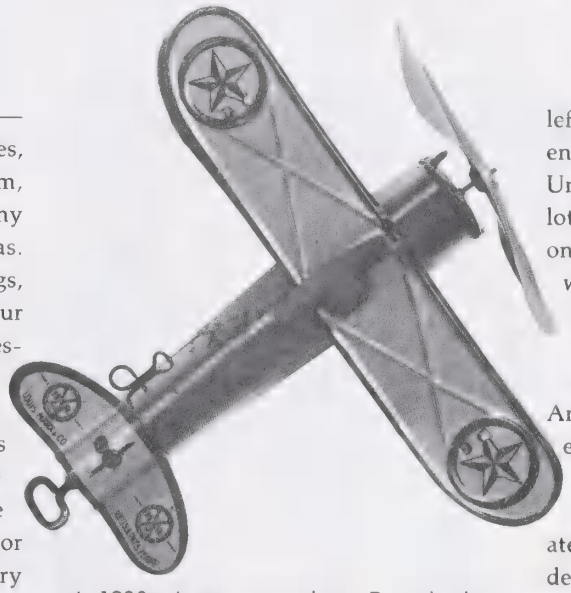
Far from being restricted to the exclusive domain of children, toys have now joined the list of legitimate collectibles. And it's not just antique dolls (for her) and Lionel trains (for him) anymore. Today, toys of every description are finding favor among collectors.

Tin toys are the newest and possibly the fastest growing category. From the early 19th century up until 15 years ago, millions and millions of pressed tin toys were manufactured in Germany, France, the United States, England and Japan. Then, about 1970, the age of petro-chemistry dawned, bringing with it "unbreakable" (in theory) plastic playthings, making tin toys obsolete and instantly collectible. These items were manufactured in such quantities, however, that the supply is vast and the prices are affordable.

True, earlier this year, a 1905 battleship went for a high bid of $15,400 at Sotheby's in New York. But these are exceptions. Dealers know that most antique toys are worth only what someone is willing to pay for it.

"One does *not* have to spend a lot of money," says Chicago antique toy dealer Dale Kelly, publisher of *Antique Toy World* magazine. "There were thousands of tin toys made after World War II that are now going for $25 or $50 or $100."

Hellertown, Pa., dealer/collector Bud Krause agrees: "There really isn't a set figure for what any toy is worth. It can range all over the place depending on its condition."



A 1930s tin toy monoplane: Turn the key near the tail and the propeller spins.

Technically, of course, condition is the most significant factor in setting the price of a tin toy, aside from scarcity. While restoration is possible, novices should probably resist the urge to repaint or repair, both of which can decrease a toy's value by as much as half if not meticulously done.

But, wait, we are talking about Christmas presents here, not museum pieces. What better gift for a youngster—of any age—than a toy imbued with history, blemished with the patina of constant, loving use.

"Toy collecting is the most emotional hobby of all," says Mr. Kelly, "far more emotional than collecting stamps or coins. It touches your childhood."

Says Rex Barrett, another Illinois collector, "I always tell people to just buy what they like, not what's supposed to be valuable." His 15-year quest for antique toys began with the flea market find of a Tonka Toy Carnation Milk truck, a duplicate of the one he had as a boy. The original was left abroad when his missionary parents brought the family back to the United States. My brothers and I had lots of toys, but the truck was the only one that meant anything to me. So, when I found another one at the flea market I bought it for two dollars and I still have it."

The history of the tin toy, both in America and Europe, goes back to the early 19th century and the beginning of the Industrial Revolution. What passed for high-tech at the time created the means for producing tin plate, decorating it with lithographed designs and pressing it into shape. The Industrial Revolution also created a moneyed middle class with enough disposable income to buy factory-made playthings for its children.

Tin toys fall into three broad categories: transportation toys, comic character toys and novelty toys. Transportation toys include tin cars, trucks, trolleys, buses, trains, planes and boats. The newest trend in this category is the collecting of tin toy cars made in Japan between 1950 and 1970. After World War II, the Japanese became the master automotive toy makers of the world. Their attention to detail in reproducing miniatures of American cars (which sometimes hit the toy stores at the same time the real things hit the car dealerships) created a huge demand by American children.

Comic character toys include standbys like Charlie Chaplin, Mickey Mouse, Donald Duck, Li'l Abner, Howdy Doody, the Lone Ranger, Popeye, Mr. Magoo and, later, the Flintstones and other comic strip characters. Produced mainly in the 1930s, many of these figurines were wind-up toys that danced, walked or waddled.

(Continued on page 36)

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AT HOME WITH ANTIQUES

Continued from page 35

Although novelty tin toys were mainly figurative, it is the mechanical action itself that interests collectors. Manufactured mostly in the 1920s and 1930s, novelty toys were inspired as often by ordinary working people as by comic strip heroes. Powered by key-wound springs, rubber bands, gravity or some other means, novelty toys were modeled after the butcher, the baker, the barber, the railway porter, the organ grinder, dancing bears and monkeys and circus characters.

Finding tin toys is easier than you may think. Literally hundreds of antique toy auctions and toy shows are held throughout the year, all across the country, in small towns as well as major cities. Watch your newspaper for announcements.

Why not start your tin toy shopping at home by inventorying your attic or basement? Then check with parents or grandparents. If you didn't save a toy or two from your own childhood, perhaps they did. Estate sales and neighborhood garage sales, events that mark the liquidation of a single family's possessions, are also excellent resources for toy hunters. Scout flea markets, second-hand stores and antiques shops. Even if they don't sell vintage toys, antique dealers usually know who does.

If you'd like to give an antique toy to a child, there is no need to invest in a precious and pricey museum piece. Give a tin toy that children can appreciate in a hands-on way. After all, it's not the price tag that makes a tin toy valuable to a child.

Look for a tin toy gift that is particularly meaningful to you or the persons it's going to. If the intended recipients fancy antiques, try to find something from their favorite era. Look for a car that matches the aging model in their garage or the one they bought when they graduated from college or the one that took them to the prom or on their honeymoon.

Whatever you choose, the emotional investment you make in an antique tin toy will mean far more on Christmas morning than the out-of-pocket investment you make to get it.■



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"CHRISTMAS WAS NOT JUST A DATE IN A SACRED CALENDAR BUT A CONSTANT, TO BE TURNED TO AGAIN AND AGAIN FOR RENEWAL, FOR COMFORT IN LOSS, FOR JOY"

By JEAN BURDEN



This was to be the year I did not have a tree. Although Christmas had always meant extravagant giving, opulent celebrations—even what my mother referred to as "unseemly glut"—I had promised myself a holiday as free of stress as I could make it, remembering the year before when I wore myself out with shopping, wrapping gifts, eggnog parties with friends, the annual open house for my poetry students and their families and, of course, decorating the house and trimming the tree. By January I had slumped into such fatigue I ended up in the hospital. I was not to be so foolish again. I'll just skip the open house, I thought, decline the big parties, cut my gift-giving in half and make things even easier by not having a tree.

I was doing pretty well with my resolves: My students had understood, even to the extent that we had agreed to forgo presents, too; my gift list was cut to the bone; and I had brought in only one box of decorations from the garage. It sat on the back porch looking a little forlorn. To all my friends I explained my new stance. Their responses ranged from sympathetic agreement to comic outrage. Said one: "You're not going to have a tree! But you can't do that! We don't have a tree because we celebrate Chanukah, but we always look forward to *your* tree. You've got to have one!"

Tradition is one way we hold the past and present together. I began to waver.

One afternoon on my way to the cleaners, I found myself driving past the Armenian grocery store where I had always bought my Christmas trees in years past. I drove into the lot next to the store. The first trees had just arrived. Some were already upright on their wooden stands; others lay in stiff dark piles. It wouldn't hurt just to sniff. The air was intoxicating with the fragrance of spruce and fir. It was like waving a hot fudge sundae under the nose of a chocoholic. Resolutely I turned on my heel and left. I would not be seduced.

Although it was still early in the season, cards were spilling out of my red mailbox as I drove into the driveway. I carried them into the house, along with several packages marked "Do Not Open Until Xmas." I opened the brightly colored cards with their loving messages and notes, putting them up on the mantel and along the edges of shelves and tables. But where was I to put the packages? In some disgust, I tossed them under the table in the front window: my tree table.

Perhaps it was not too early to take out some of my Christmas decorations from that lonely carton on the service porch. First I dug out my N-O-E-L red candle holders that had belonged to my mother, and put them in their accustomed place on the mantel. A tiny crèche always went to one side. I carefully arranged each small figure, remembering the man who had given them to me so many years ago. Another heirloom from Mother—a gold and red angel with stiff wings—always went on the middle shelf in the living room next to the ivory Buddha. The Santa puppet was popped over a fat candle.

The next day the letter came. I read the words with my eyes, but my mind failed to understand. The friend and mentor who for 20 years had nourished me on all levels with the sweetness of his spirit had suffered a massive stroke and was not expected to live. He would, in fact, already be gone by the time I had read the letter.

Still, nothing made any sense. I had had a long letter from him less than a week before, written at 3 A.M., full of news of his own Christmas preparations, his recent poetry collection just off the press, comments on one of my new poems, gossipy irreverent anecdotes, and the latest bulletin on his cat:

(Continued on page 41)

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ONE CHRISTMAS

Continued from page 39

"Suzy-Q is snoring on top of my desk. If I eat, she will want to eat. And she eats anything that I do. For dinner tonight she shared my chicken-noodle casserole and asparagus on toast . . . It is great to be loved. And I love you . . ." and signed as always, "Angelpuss," my own name for him.

The room blurred. He was one of the irreplaceable ones, and the older one grows, the fewer of those there are. How could I go through life—much less this season—without him? With childish anger I said aloud, "Oh, Tom, why did you have to die at *Christmas?*"

When the rage and grief finally ebbed a little, I pulled the scattered pieces of my self together and looked around my house. No one loved this time of year more than Tom. We were both four-year-olds when it came to Christmas, even though each of us lived alone. All of us who had known him now had to make his essence real, even if it were in small ways.

I drove back to the grocery store. As though it had been waiting for me all the time, a dark fir, about five feet tall, perfectly shaped and thickly branched—so fresh the needles were tender to my touch—stood to the right of the path. My tree. I counted out 12 dollars and followed the young boy to the car. It neatly fit into the trunk. When I reached home, my Muslim gardener, Ameen, was transplanting a small hibiscus. Would he please help me with the tree? Quietly he brought in from the garage the metal tree-holder and screwed the fir tightly into the base. Then he carried it in to its appointed place in the south window and filled the holder with water. Two huge cartons of ornaments and lights were brought in next and plunked down on the porch. "I knew you'd have a tree," he said, and smiled his gentle smile.

I got to work. Draping two strings of tiny lights was always the hardest part. I unpacked the special ornaments, most of them given me by friends or inherited from my family: the black angel in red gingham and lace pinafore; the hand-carved Swedish ones; the white kitten with a red bow around her neck;

(Continued on page 134)

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TRAVEL

CHRISTMAS IN SAVANNAH IS A COLORFUL SAMPLER WRAPPED IN THE WARMTH AND CHARM OF A GREAT HISTORIC CITY

By MERVYN KAUFMAN

If you're dreaming of a white Christmas, with tree limbs glistening and icicle fringes hanging off roofs and window ledges, you won't find it in Savannah, Ga. What you *will* see are palm trees, holly, paperwhite narcissus, winter-blooming camellias, live oak trees dripping with Spanish moss, and Pyracanthus coquinas trees with bright red berries. You'll also find mild weather and a Christmas spirit infused with southern warmth and hospitality in a 251-year-old city that has brought its rich history back in focus.



Restored Isaiah Davenport House is open to the public.

In 1733 General James E. Oglethorpe and 120 fellow Englishmen crossed the Atlantic to establish Georgia as the 13th colony. Reaching their destination they floated upriver past waving fields of rich marsh grass. Fittingly, they named the river and city they founded Savannah.

General Oglethorpe devised a chessboard city plan that placed houses of uniform size on similar-size plots facing a series of public squares. Within a century, as the city grew, two dozen such squares came into being. Oglethorpe's vision embraced every detail of the city's physical layout, but he could not have foreseen that cotton would become king in the southern colonies and Savannah would be home to a new society of merchant princes.

Today, 20 of the original squares still exist. One is named after Oglethorpe, as is the principal east-west thoroughfare in the historic district, a 2.5-mile rectangle extending south from the river. What remains of old Savannah has survived the Revolutionary War, devastating fires in 1796 and 1820, and a blockade near the climax of the War Between the States. On December 24, 1864, the city surrendered to General Sherman, who wrote President Lincoln, "I beg to present you as a Christmas gift the City of Savannah with 150 heavy guns and plenty of ammunition and also about 25,000 bales of cotton."

It was a generous gift, but its value diminished in time, what with economic depressions, epidemics and the collapse of cotton prices in 1895. The city's fortunes sagged badly during the first half of the 20th century as mansions became slums and rooming houses, and decay spread inexorably.

Progress of sorts reared its head in the early 1950s: When three of the fabled squares were eliminated and the colorful city market was leveled to make room for a parking garage, seven Savannahians, wives of socially prominent financiers, formed the Historic Savannah Foundation. Their first challenge was to prevent the once magnificent Isaiah Davenport mansion from being razed. Its restoration sparked a movement that has since seen 1,100 buildings brought back to life.

Today, 18 years after downtown Savannah was designated a National Historic District, the city is a preservation showcase. To appreciate what's been achieved and to see what is taking place right now to revive the derelict Victorian district, there are guided tours by bus, car or horse-drawn carriage. But seeing the city on foot, discovering its secrets and joys on one's own, is a uniquely rich experience.

To sample this uniqueness and, specifically, to experience the Christmas Tour of Homes, my wife, my 14-year-old daughter and I spent a day aboard Amtrak's Palmetto from New York City to Savannah last year. We arrived in the evening in a city shimmering in moonlight.

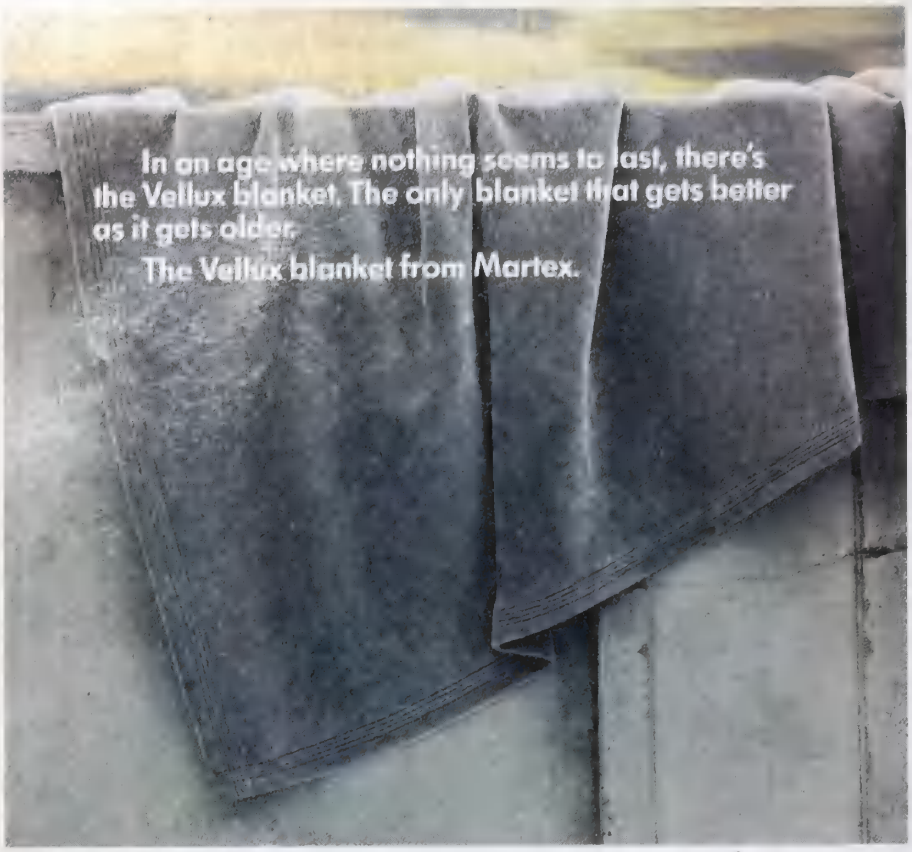
The next day we took the first of two afternoon-long house tours—in all, 11 homes and one church—that began at the DeSoto Hilton hotel on 15 East Liberty Street.

The tours provided a splendid introduction to Savannah's history; they also gave us an opportunity to meet some of the city's most culturally concerned citizens, who acted as guides in each house. Every imaginable architectural style was represented, and all existed in harmony.

This year the 10th annual Christmas Tour of Homes will be held Saturday and Sunday, December 15 and 16. Traditionally, a different set of houses will be open each day.

It rained intermittently during the second afternoon of house tours.

(Continued on page 44)



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TRAVEL

Continued from page 43

Though we were prepared for the dampness, Savannahians seemed unfazed by weather changes. Walking along Oglethorpe Avenue we were hailed by a lightly dressed man coming out of one of the houses comprising the restored Mary Marshall Row.

"Where are you people from?" he asked, certain that no self-respecting Savannahians would wander the streets in lined raincoats when it wasn't very cold and only sprinkling. We stopped and talked to him—for about 40 minutes. He introduced himself as Dr. Richard Schley, a retired military officer and physician whose ancestors figured largely in the city's colorful history. He invited us into his house to show us his forebears—in paintings that hung on his dining room walls. Dr. Schley was extremely well versed in family lore, including the fact that he was the great-great-great-grandson of the man who had built the house at 14 East Oglethorpe that had become the Ballastone Inn, where we were staying.

We felt this engaging spirit of graciousness and warmth again when we attended a party cohosted by Jeannie Sims, a landscape architect and engineering project manager with the City of Savannah. She and two friends were having a holiday season get-together following the Christmas Tour of Homes. My daughter worried that we didn't know anyone, and we didn't—for about five minutes. Then we were part of the group, even Amy.

My wife talked with a couple who had been hosts in one of the tour houses: Bill Stanford, a mechanical engineer and consultant to the city; his wife, Freida, a biologist with the Department of the Army. They had restored a house on Gordon Street in the early '70s. Nancy casually mentioned that she had picked a camellia in Johnson Square only to be told that picking flowers in public places was cause for arrest. She felt chastened.

Next morning the phone rang in our room at the Ballastone. A package had just been delivered to the front desk and would be brought up to us. It was a brown paper bag attached to which

(Continued on page 46)


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TRAVEL

Continued from page 44

was this note: "A tad of Savannah for you: camellias and grapefruit from our garden. . . ." The gift was from the Stanfords. We were astonished.

The camellias on their long stems adorned our room during our stay, and the grapefruits were joyously eaten during one of our breakfasts.

The Ballastone was a genteel retreat from the hubbub of the city. Inside our room we felt as though we had stepped back in time. Each of the inn's rooms was spacious, with a fireplace and seating area in addition to high four-poster canopy beds. Downstairs, a decorated mantel and ceiling-high Christmas tree saluted the holiday season.

If you're like most people walking about a strange city in December, you're not idly window shopping but Christmas shopping in earnest. We decided that the best place to start our shopping tour was the ***Exhibit A Gallery*** at the Savannah College of Art and Design (SCAD). Normally a gallery displaying the work of regional artists, college faculty and students, it becomes the ***Holiday Shop*** from mid-November through December.

SCAD was closed for the holidays, so we didn't find many of the 400-plus students in the studios, workshops and galleries, but the college was definitely worth exploring because of the building it occupied: the 91-year-old former Savannah Volunteer Guards Armory at Bull and Charlton streets. With its castlelike red brick facade, its arches, turrets, tower and decorative wrought ironwork, the building has been variously a high school, U.S.O. facility and military museum. In 1977, the structure was beautifully rehabilitated, both inside and out.

Savannah is a living laboratory of historic preservation, which happens to be one of six disciplines for which SCAD offers a Bachelor of Fine Arts degree. Others include graphic design, painting, interior design and photography. Richard and Paula Rowan, both professional educators, started the school in 1979, but it has the look and feel of a longtime establishment.

Walking north from SCAD, we began to see other shops as we approached Liberty Street, the commercial east-west axis that divides the district's northern and southern sectors just as Bull Street divides east from west. At Bull and Liberty there was ***The Gingham Garden,*** with windows filled with fine porcelain, ceramics, coral, dried flower wreaths and lavish silk-flower arrangements. On the opposite corner we found ***Through the Looking Glass.*** Inside was a fairyland setting for Paddington Bears, Peter Cottontails and other stuffed-animal families. Among the gift ideas for the very young were bibs with hand-embroidered monograms. One read "Amy," a reminder to me of long-ago days when my daughter was an infant.

Contiguous to this shop was ***Littlejohns,*** with its place mats, hand-carved napkin rings, porcelain and brass objects and potpourris. Also, in the center of this array of diminutive gifts was an antique oak icebox in mint condition for $275.

We then headed for the riverfront. In these warehouses factors, or brokers, traded on the cotton exchange. Thus the string of red-brick buildings built on the bluff above the river was called Factors Walk. On the inland, or Bay Street side, the buildings were three stories high, and wrought-iron bridges connected them to the bluff. On the river side, the structures were six stories high and could accommodate ships loading at dockside.

The three-story sections facing Bay Street now house offices and some apartments. Cobblestone ballast from old clipper ships paves the wide walk linking Factors Walk to the riverfront; it also lines the nine-block strip, now known as River Street, that runs along the base of the old warehouse buildings. Only instead of warehouses there are restaurants, art galleries, boutiques and pubs, even a maritime museum.

To fortify ourselves for the River Street sojourn, we stopped first at the ***Shrimp Factory*** (313 E. River), lured by the menu's meal-in-one shrimp cocktail. While we ate, our waiter described a specialty we each swore we'd try the next time: Pine Bark Stew—shrimp, scallops, bacon, potatoes, oysters and, yes, chunks of pine bark.

Moving along River Street we

(Continued on page 134)

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HOUSE BEAUTIFUL
DECEMBER 1984



Called "Samantha's Tree" by Paul and Valerie Leonard, their daughter's very own tree is decorated magically by the woodland fairies believed to dwell in the forest behind their Connecticut home. The pet tree with which Samantha grew up appears newly dressed each Christmas Eve. With greetings from the tree fairies, it bears original ornaments hand-blown by artists for The Glass Store, N.Y.C.

THE JOY OF Christmas

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JOE STANUART · CALLIGRAPHY BY BERNARD MAISNER



Busy as she is, Mrs. George Bush personally presents greetings in the form of ginger cookies to hundreds of guests visiting the vice presidential home for holidays.

Symbols of welcome, the doorway and wreath are celebrated in historic Deerfield, Mass., whose restored buildings link Christmases past with present



The tradition of preserving early colonial architecture is strongly upheld on The Street, a mile of restored buildings in the western Massachusetts village of Deerfield. One relic (right) dates back to the mid-17th century when Deerfield was settled—the last outpost on New England's frontier.

The doorway to [illegible] today, is made to welcome. It [illegible] of winter, and [illegible] are in keeping with the [illegible] served to their [illegible] Cabin, well hidden off in the village [illegible] Archibald MacLeish. Each of the buildings is maintained as a house museum with the support of Friends of Historic Deerfield.



New England's first Christmas tree, introduced by Reverend Charles Follen at his Lexington, Mass., church, celebrates with a replica of the original as it stood in 1832





JAMES LEVIN

Massing wreath branches with all manner of whimsy is a custom that continues



WILLIAM P. STEELE



VAUGHN F. WINCHELL/INSIGHT STUDIO

A replica of the original tree as it was decorated by Reverend Charles Follen **(above)** ***stands inside the sanctuary of the "Christmas Tree" church in Lexington, Mass. Another landmark in the same state*** **(above right)** ***is the Dwight-Barnard House, c. 1725, in Deerfield. Its birch-twig wreath with apples, eucalyptus and magnolia leaves was made by Paul Bott for Twigs. Boxwood and grapevine form the wreath*** **(top left)** ***made by Carlson Kayla.***

Named for its founder and architect, Reverend Charles Follen, the oldest church in Lexington, Mass. **(opposite and left),** ***is also known as the "Christmas Tree" church. It was here that Dr. Follen continued the custom imported from his German homeland. After selecting a fine spruce, he cut ornaments from colored paper, placing tapered candles on every branch. Eggs carefully broken into cups were then gilded and filled with comfits, lozenges and barley sugar. These, too, were placed on the tree along with garlands of moss. To honor the 150th anniversary of the Follen church, a replica of the original tree was decorated by members of the congregation who joined in a special candlelight service inside the unique octagonal building.***



Natural decorations weave enchantment on an outdoor tree and lend serendipitous charm to an indoor wreath.



or four years a oodland tree pposite) has en decorated by esigner Robert K. wis for his sons' e-skating club. It always done to ok as if it were a cret treasure. e big American ruce has wooden ads painted red pose as anberries; apes nd pears om the dime ore look like the al thing. Painted

rds nestle, oven straw naments ng and, as if own with ow, the ee is nisted" th

incherinchee ossoms. Vines of ttersweet add eir orange-llow zest. Paul tt, whose reath (right) *mbines licacy with rength, builds a base of gged apevines into hich he's twined classic nglish grape ivy, agile Queen ne's lace, dried se hips and nk Rubrum ies in water bes. The reath easures inches across d sells for about 5, from Twigs, Y.C.►*



Mabel Vanderbilt's
Christmas tree holds
ornaments of sentimental value such
as a handmade snowman given her by Elizabeth Miquelle Baker.

family trees, such as the one Gloria Vanderbilt decorates, are displays of personal style and pride in the traditions carried forth



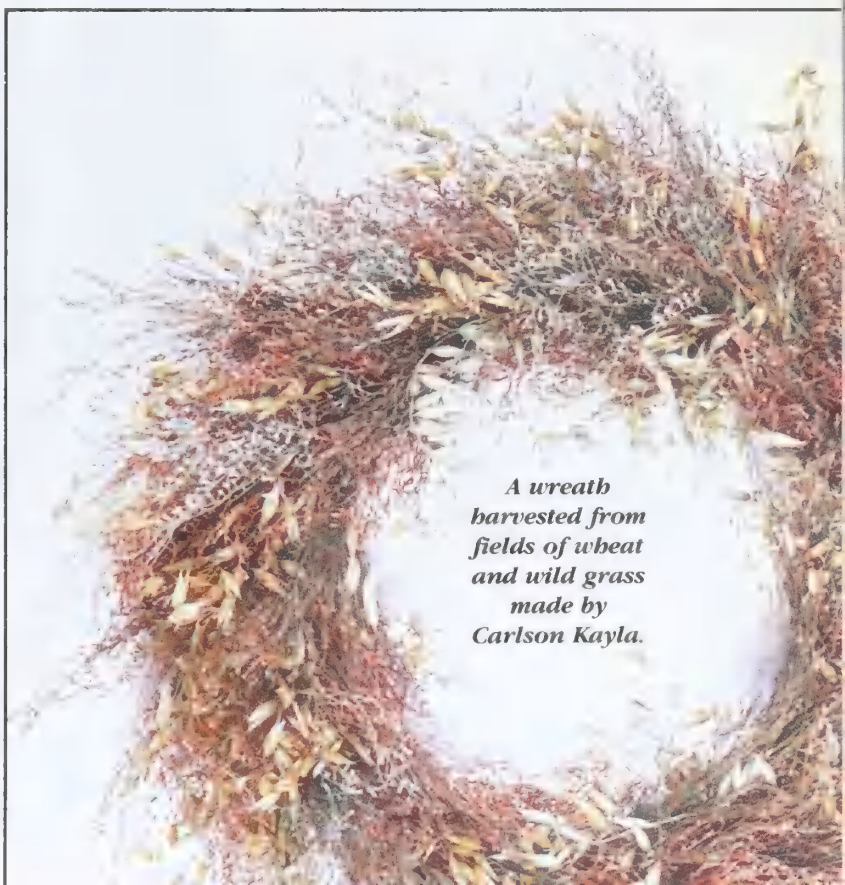


Bart and Morgan LeConey **(right)** ***participate in their family's trimming festivities, having hung their hand-knit stockings with care. Beribboned porcelain dogs stand guard***

after the stockings are hung, and the chimney is cleared, an air of anticipation pervades the house. When no creature is stirring, all is calm, all is bright...

The Cherishables Antiques Shop **(above)** ***shows off its folk ornaments, celebrating the handwork of Lucille Eckel and Betsy Edgeworth. Antique bears*** **(below)** ***congregate in the historic house of Chesterwood*** **(see page 58)** ***where, on Christmas Eve, they've been known to dress for the occasion.***■





A wreath harvested from fields of wheat and wild grass made by Carlson Kayla.

JAMES LEVIN



A Victorian dollhouse and a magnificent tree (above), *pine-plaited garlands wrapping pillars and porch* (opposite top), *and a decorated staircase entry* (opposite) *announce Christmas at Chesterwood.* ►



Remembrance of Christmas

Chesterwood, the 19th-century home of sculptor Daniel Chester French, has its finest hour at yuletide—courtesy of the community



LIZZIE HIMMEL



A source of pride, Chesterwood is dressed each Christmas by local garden clubs and volunteers who unleash their creativity while holding firm to tradition

The farmhouse came first, later to be replaced by a two-story colonial revival structure in the heart of the Berkshires in Massachusetts. The sculptor came next—Daniel Chester French, perhaps America's first world-renowned commercial artist, whose "Minute Man" in Concord, Mass., is engraved on this country's consciousness. The studio came last. It would be his life half the year—from April through November. Accounts say he had been looking for years for the ideal spot in which to work and decided without a moment's hesitation to take the place after he had seen the magnificent view. Today Chesterwood is administered by the National Trust for Historic Preservation. Its curator and director, Paul Ivory, has instituted a tradition that celebrates the artistic heritage of the house and studio every Christmas season by inviting the whole Berkshire community to decorate the property for a final fund-raising project in mid-November. These pictures reflect the traditional as well as inspired use of boughs, wreaths, garlands, trees and flowers. ►





For a holiday tea in the reception room of the studio, salmon-pink ribbons decorate a tree and wreath and match a tea table skirt. Left: In the dining room, an epergne is decorated with Venetian glass fruit.

Remembrance of Christmas



Remembrance of Christmas



Imagine the joy of waking on Christmas morning in the Red Room (above), a bedroom that was [illegible] childhood room of Margaret French Cresson, the sculptor's daughter. A small writing desk (opposite) tucks into a dormer.





A spirit of America's own belle epoque imbues the traditional decorations—pillars wound with garlands of pine, Venetian glass ornaments, red ribbons and old lace

Daniel Chester French was a renaissance man: He had a wide scope of learning at his disposal in order to be the sculptor, painter, planner, landscape designer and gardener that he was. Chesterwood's design—the house, gardens, studio and interior decoration—reflect all these skills. Today a local staff of volunteers runs the management of the house, studio and grounds as a national landmark. Every year, Christmas at Chesterwood shares with its 1,000 visitors the holiday festivities of another era brought to life by the generosity and hard work of area garden clubs, business, youth and service organizations, museums, florists, antiques shops and collectors. Some 150 volunteers decorate the buildings, give guided tours, lend and demonstrate their own antique toys and provide the refreshments that bespeak a truly old-fashioned Christmas.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

MAKING A ROSE-COVERED WREATH

Traditions thrive because of the little changes that bring vitality. For designer Keith Irvine and his wife, Chippy, the decoration of wreaths provides just such an opportunity.

Materials for the wreath *(right)*: red or white tissue paper, florists' wire, green florists' tape, pencil, scissors, a ruler.

Cut one 3-inch and one 4-inch square out of the paper. Crumple the 3-inch piece into a ball; place it at a corner of the 4-inch piece. Fold opposite corner of the 4-inch piece toward the ball, sandwiching the ball between layers of tissue to form a triangle. Fold the other two corners of the triangle toward the ball, then roll and twist folded paper to resemble a tight bud with crumpled ball at base of the bud; wrap with floral wire around bud base, securing paper.

Trace a pattern for a rose petal seven times on the tissue paper and cut them out. Add petals around the bud, one at a time and wire-wrap, keeping bottom edges even. Make a 1-3/4-inch stem base with wire, wrap to base of flower with tape. Bunch two or three for colorful impact and secure. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

From *The Decorated Tree: Recreating Traditional Christmas Ornaments* by Carol Endler Sterbenz and Nancy Johnson, published by Harry N. Abrams, Inc.

Below and also on cover: *The Irvines' tree is decorated with ornaments they have collected through the years.*





LEFT, JOE STANDART; RIGHT, LILO RAYMOND

The whole family can pitch in to make a great big glamorous wreath. Handmade roses crafted from paper and massed in bunches add a splash of color to natural greens.







A Handmade Country Christmas

At the Cross house it begins with a traditional skating party for children in the late afternoon





JERRY SIMPSON

Before the Crosses bought their 1863 farmhouse *(above)* it was the center of a very large dairy farm owned by four generations of the same family. The pond at the foot of the hill *(opposite top)* makes the perfect setting for a skating party. Once used by dairy cows, the pond had become a swamp before the Crosses had it dug out. *Opposite bottom*: Peter's friends Travis and Elizabeth Kline, Chris and Jenny Cashen get warm between ice skating forays. *Right:* Two or three days before Christmas Peter and his father wrap the porch columns with evergreen garlands and hang wreaths.

Creative energy runs high all year round in the Cross family. John, who whittles folk art figures, loves his craft so much that he does it every day while walking to and from his advertising agency. "I often bump into things," he admits. Linda teaches quilt-making, makes papier mâché animals, and paints still lifes in oils and watercolors. "At the end of every day we have something wonderful to show each other," says John.

It is at Christmastime, however, that the level of artistic energy reaches its peak. The Crosses and their son, Peter, who live in New York City, always spend the holidays at their 1863 farmhouse in the Hudson River Valley. There they deck their halls and porch with greens and wreaths, bake cookies, make new ornaments for their tree and plan gatherings for their friends and relatives. And experimenting is part of the creative fervor. "We like to try new things—new parties, new cookies, new ways of decorating the tree," says Linda, "but there are a few things we always do every year. We *always* make presents to give each other on Christmas Eve, and we *always* read Dylan Thomas's *A Child's Christmas in Wales*. Of course, by now we know the story by heart, and quote lines from it all during the year. These traditions are the things that give structure to the day and make Christmas precious."

One of the Crosses' newest creations—but fast becoming one of their favorite traditions—is a skating party. It evolved from someone's suggestion a few years ago that everyone go skating on the Crosses' pond after toasting the New Year. Modified slightly, the party now includes all ages, and families are invited to come in the afternoon so that the children can go skating before dark. "The nice thing about having Christmas in the country is that our friends all have houseguests—from grandparents to toddlers. It makes a nice span of ages," says Linda. Organizing the party carefully to accommodate several generations, she oversees such hospitable details as taking porch chairs and blankets down to the pond and building a fire so that young skaters can warm up. After skating, the children have a supper of hamburgers (or something equally easy to manage), then roast marshmallows in the fireplace while the grown-ups convene for dinner. ►





PETER BOSCH

Last year at their annual skating party John and Linda Cross served the first course of hot soup in the front hall so that guests could warm up the minute they came in. The main course—Cornish hens and tortellini salad—was served in the dining room *(right)*. Covered with two paisley shawls in blending patterns the buffet table stood between two elaborately decorated trees. "Because we make new ornaments every year we always have a tree that is chock-full. Last year we decided we had plenty to decorate *two* trees," Linda explains.

The farmhouse, with four spacious rooms on the first floor, adapts beautifully to a buffet dinner. The Crosses fell in love with the house the first time they saw the wide floorboards, the graceful staircase in the hall, and the spacious front rooms. "It really is very grand for an upstate farmhouse," says Linda. "Both living and dining rooms are 18 feet square. We added to the grandeur a bit by putting in marble mantels." Two back rooms, recently enlarged to make studios—one for painting, one for woodwork—handle an overflow of diners.►

MENU

Borscht

Cornish Hens on a bed of Lentils, and Fruit Stuffing

Tortellini Salad With Snow Peas and Sesame Seeds

Stilton Cheese

Pâté

Assorted Breads

Tarte Tatin

Top left: **The front hall was the setting for hot borscht.** ***Left:*** **The copper soup pot, encircled with princess pine, has anemones tied to the handle.** ***Opposite:*** **Gaylax leaves protect paisley cloth from candle drippings.** ***Inset opposite:*** **Dessert was served from a small round table. Food was prepared by Nadine Kalachnikoff.**

RECIPES BEGIN ON PAGE 116

A Country Christmas

A warm welcome of steamy borscht greets guests in the front hall



Merry Christmas

Family Christmases of the past are recorded in ornaments on the trees



To their fabulous collection of Christmas tree ornaments—most of them hand made—the Crosses last year added wild flowers sprayed with gold paint.

For members of a handcrafting family Christmas is the time to show off their best work







PETER BOSCH

a family of artists like the Crosses it is hardly surprising that a great part of preparing for Christmas goes to making presents and decorations by hand. And because it is a family overflowing with ideas, the creations change from year to year. "I always make *something* to give Peter and John on Christmas Eve," says Linda, "but I don't get frantic if I'm pressed for time and can only make sugar cookies with special icing. Then again, some years I go all out. John collects tramp art picture frames, and one year I made a replica out of 'baker's clay'—flour, salt and water. He loved it!"

Last year Linda Cross went all out on tree ornaments. Starting early in summer, she and Peter *(above right)* gathered thistles and yarrow, hung them to dry, then sprayed them gold. Linda supplemented local plants with wood daisies, ram's horns, spiral tops, lotus pods and cane fruit from the florist. The tiny wreaths *(right)* are reindeer moss.

John Cross always starts early whittling his presents because so much time is needed. "It can take as much as two weeks to make a dog, even though I work at it whenever I can."■

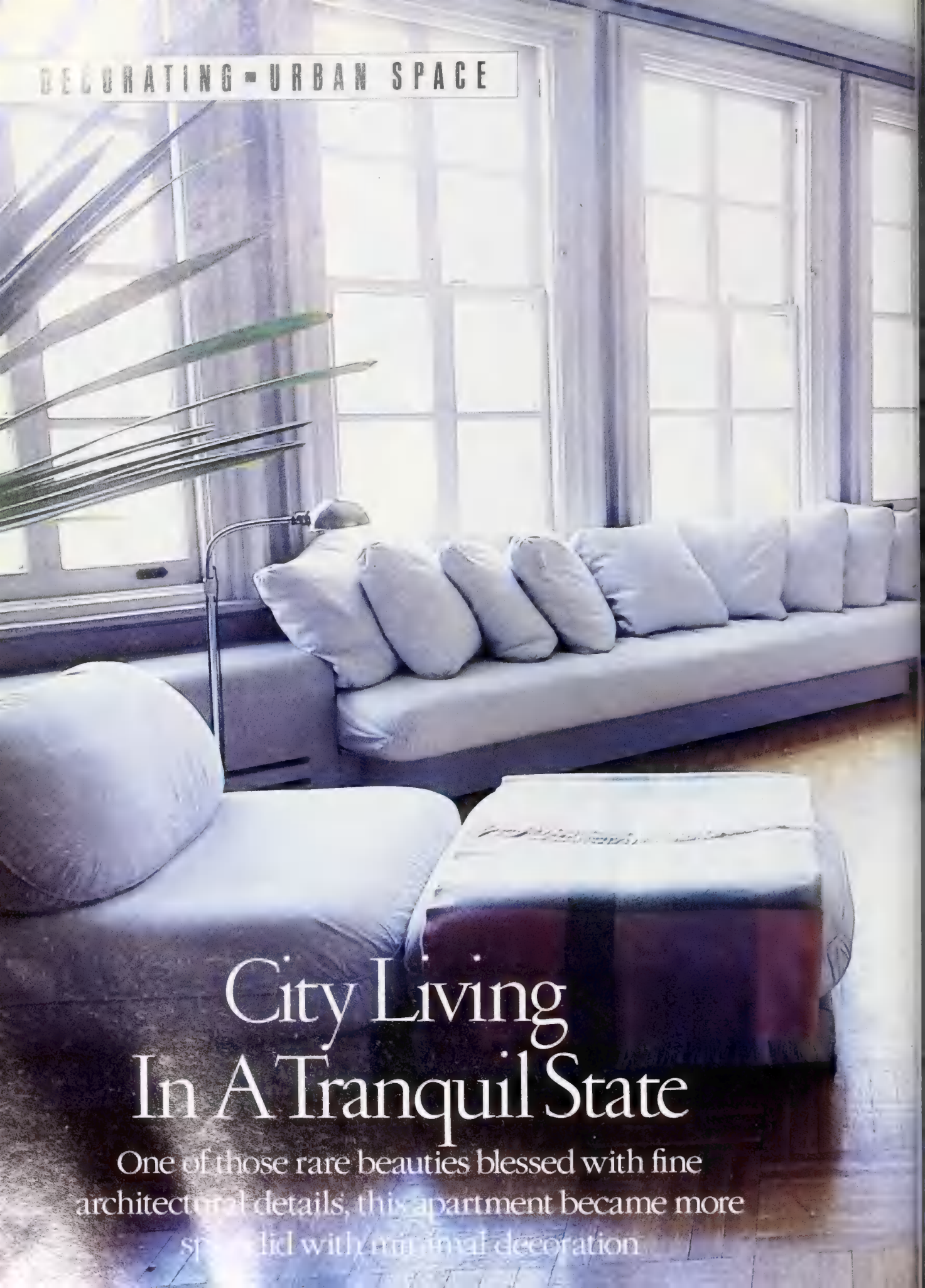


John Cross *(right)* makes his figures with sugar pine. "Some whittlers use basswood, but to me it's too much like cream cheese." All his finished figures, like the men playing cards *(below)*, are sanded, gessoed and painted. John, who doesn't like to use a chisel or gouge, says, "I like my pieces *round* and sanded and smooth." His works are shown at Jay Johnson's Gallery in New York City.



PETER MPSON


A Country Christmas



City Living In A Tranquil State

One of those rare beauties blessed with fine architectural details, this apartment became more spacious with minimal decoration

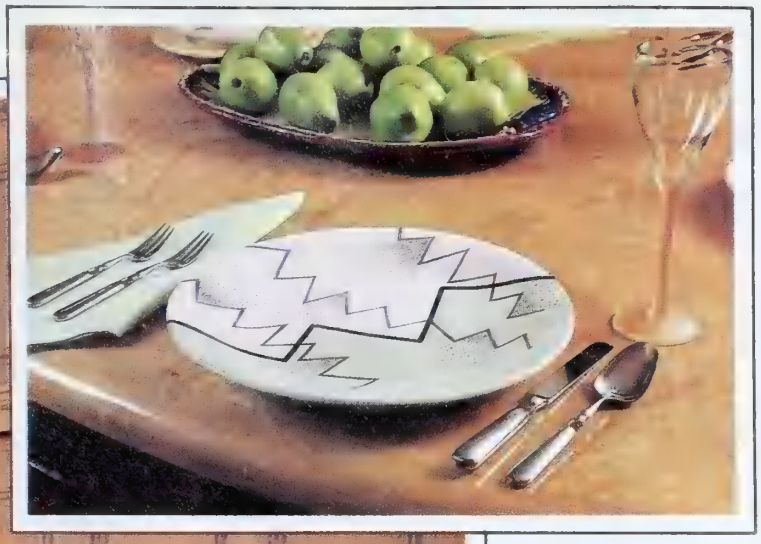


LYNN KARLIN

Left: *Sofa and chairs from Italy have removable soft cotton covers. "We didn't want anything too precious," say the owners.*
Right: *The only wall decoration—a plaster shell from an old hotel—has lights inside and behind.*►







Below left: *The table, which Mr. McHugh designed to seat up to 12 comfortably, is set formally here. If there are more than a dozen guests, a second table is set at the window seat. All china, silver, crystal from Tiffany's; place mats from Cherchez.* Inset left: *For informal occasions, ceramic plates and stainless flatware from Henri Bendel.*

Light furniture, bare floors, bleached paneling keep the dining room from seeming dark and medieval

The word "decorating" usually implies an abundance of things—furniture, fabric, curtains, pictures on the wall. But often the very best decorating is the least, especially when the rooms themselves are as magnificent as these in a New York City apartment. The young owners feel strongly that "these rooms have an inherent beauty that can stand alone." As they say of the living room, "We didn't want anyone to walk in and say, 'What a wonderful couch.' We wanted the room to be seen as a whole rather than as separate parts. And the walls and windows themselves are exciting enough to look at—we don't need paintings." Even the floors in both living and dining rooms were left uncovered because the parquet squares—laid so that light and dark wood alternate—are so beautiful.

This kind of elegant simplicity may look easy to achieve, but in fact the owners have invested a great deal of creative effort to make it work. "All our original instincts were errors," they say. "We bought a colorful small print for the dining room window seat, but after living with it for a while found we didn't like little bitty things—we like everything functional and bare to show the rooms off." Minimal furniture—only a table, chairs and the window seat—in the dining room *(left)* serves a double purpose. It lets the handsome wood paneling take center stage, and also helps to lighten the once-medieval room. Although the owners had decided to paint the low paneling in the living room, it seemed "sacrilegious," as their architect, Thomas McHugh, put it, to paint the dining room. He designed the bird's-eye maple table to lighten the atmosphere, and together he and the owners decided to strip and bleach the wood work. Chairs are Thonet, c. 1935. Antique lamps, reflecting off the table, and a pale peach ceiling contribute a feeling of warmth.■ *Editor* KATRIN TOLLESON

FOR MORE DETAILS, SEE PRODUCT INFORMATION

An English Folly



The perfect weekend hideaway must have two things: the look of a dream-come-true and the underpinnings of functional reality. London antiques dealer Charles Beresford-Clark *(inset: above right)* has spent the last eight years working on the transformation of just such a dream-like reality he's found deep in the farm-studded countryside of Suffolk. The two-story structure *(left)*, affectionately called The Temple, is thought to be a former hunting lodge whose execution and design was the work of Sir Robert Taylor (1714–1788). Restoring the house that sits on an acre of land in a park of about 3,000 acres meant installing electricity, reviving a garden and redredging a canal to create a wonderful pond he then stocked with carp. What's more, the minuscule dwelling, which Mr. Beresford-Clark thinks might have served as a prototype for one of the Georgian architect's full-scale villas, boasts a living room-salon whose ceiling rivals those in houses by Robert Adam and John Burlington. While The Temple may have properly served as a hunting lodge in the 18th century it is more likely that the lodge was built as a "folly," a kind of architectural entertainment meant to amuse the eye and kindle the romantic imagination. That the house is as big as a postage stamp is part of all the fun. The little house lives big because of the clever illusions of perspective Mr. Beresford-Clark has restored. From the second-story living room *(following pages)* there is a view of water that deceives the eye and makes the house feel grand and elegant as if it were on an exotic Venetian canal.►



A little relic from the 18th century is transformed with a labor of love and a flight of fantasy

Lunch on a summer afternoon at The Temple: roast chicken, roulade of chèvre with herbs, rich cheddar, tomatoes and cucumbers fresh from the garden, ripe peaches and fragrant grapes set beside a 200-yard-long canal.



MICHAEL DUNNE





A soft, modern version of an ottoman anchors the living room on the second floor of The Temple. The plasterwork ceiling is opulent, the view splendid and the seating low to emphasize the room's 18th-century scale.▶

An English Folly



An English Folly



As for the practical, everyday aspects of managing a weekend house, Charles Beresford-Clark makes use of the ground floor of The Temple. In the spirit of the traditional "above-stairs, below-stairs" apportionment of space, the ceilings in the dining room (*right*) are low, creating a coziness that differs sharply from the opulent salon above. This dining room is made from the space just inside the entry to the house, under the curved archway that is below the great double-height window seen from the garden (*previous pages*). Mr. Beresford-Clark has furnished it with traditional English country house pieces from his London shop, which stocks pretty china, French and English woods, old prints, frames, silver and handsome serving pieces. Upstairs there are plaster busts, an octagonal oak table by the Gothic designer Augustus Welby Pugin, some good Irish chairs and a traditional reed-woven matting, a floorcovering made and used in the country houses of Suffolk for literally centuries. The cotton prints downstairs contrast with the Victorian fabrics, chinoiserie and fine porcelains above. What a challenge to bring this house into the tempo of living today.■



Top: **A narrow stairway leads up to a cozy alcove just big enough for a bed, a reading table, a hanging shelf and a curtain-draped closet.** ***Right:*** **The dining room adjoins a small, efficient kitchen cleverly tucked out of sight; a wide, oval window lets in the light.** ***Below:*** **Mr. Beresford-Clark's dressing room includes book and record storage; furnishings are traditional English country house antiques.**



Contrasting with the opulent salon above, the dining room has been restored to informal and intimate quarters in the 18th-century tradition



CLASSIC DETAILS

Just what is it that makes the architectural details of the past so appealing? Certainly it's the way we can use them to decorate a room: creating small-scale, handcrafted ornamentation where there is none, adding a focal point to a room without a view, or bringing a bit of whimsy to a dull space. But beyond that, there is the appeal of history, myth and symbol in these details, whether they are antique or reproductions (on these pages all are reproductions).

Applied decoration first appeared in ancient temples when sacrifices—choice crops, flowers, animals, even people—began to be represented on the walls. Some details have both symbolic and practical origins: Columns, for example, began as wooden posts to support buildings; the bases and pedestals were added to keep the wood from rotting. Proportions were derived from human scale: Doric columns were six times their own width in height (based on the height/width ratio of the average man), and Ionic columns were eight times as high as wide (based on the more slender measure of a woman). Niches were used in tombs to hold funerary urns, and brackets supported cornices or shelves. Although these fragments began with a function, they have become objects to enjoy for their intrinsic beauty.►

Editor SARAH ATWATER MAYER



A bare room becomes beautiful by adding architectural details as they were originally intended and in imaginative ways.

FOR THE ROOM THAT'S BEEN BORN PLAIN, THE MOST EFFECTIVE BEAUTY TREATMENT IS THE CLASSIC DETAIL WORK YOU ADD

Bits of buildings—a Corinthian column, a lion's head, an acanthus bracket, an Ionic capital—are fragments of the past that can enrich our sense of history.



LILO RAYMOND

CLASSIC DETAILS

THESE REPRODUCTIONS OF CEILING CORNICES, MOLDINGS, MANTELS AND CHAIR RAILS HAVE THE POWER TO TRANSFORM, TO ADD A SENSE OF HISTORY





Beyond the beauty of these carved mahogany cornices, pediments and moldings, there is symbol in the details themselves: The dolphin on the door cornice is a symbol for salvation; the shell on the fanlight and tympanum, a symbol for good luck. The pineapple, representing hospitality, is often used at entrances.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

GLORIOUS WAYS OF GIVING

Luxurious Splurges

On the Biedermeier chair, left: For the roving fisherman, an
lapsible fly fishing rod in a 17-inch leather case; $375, Huntin
World. To cushion the armchair sportsman: an antique beade
"Hunting Dog" pillow, about $575, Trevor Potts, and a paisle
pillow from a 19th-century shawl, about $110, Anichini An
tiques. Lap warmer: fringed, black-checked wool throw tha
reverses to red; $90, Barney's Chelsea Passage. For the traveler,
rich Italian leather update on the plumber's bag; $197.50 ppd
Folklorica. Brass, duck-handled antique walking stick that co
lapses; $75 ppd., The English Way. *On the antique chest o
drawers, from left:* A gentleman's silver-plated shaving mirro
with razor and brush; $300, Reflections Holding. Sheer vanity
an antique cut crystal, silver-capped powder jar; $285 ppd



Cherchez. Game with a past: 19th-century cribbage board inlaid with ivory; $185 ppd., The English Way. Ivory-handled antique magnifying glass that could have been Sherlock Holmes's; $375 ppd., Trevor Potts. Two ways to store cherishables: red oval grain-painted box with three smaller ones inside, $180 ppd., and mustard grained box with rural scene painted on lid, $95 ppd.; both, Limited Editions. Teal, porcelain-lined stoneware bowl, rimmed with a ceramic "ribbon" and "bow"; $270, Terra Firma. Fragrant Tudor rosebud pomanders, 4 and 5 inches wide; $15 to $17 ppd., The English Way. A festive holiday-green antique Wedgwood majolica compote from England, c. 1860; $154 ppd., Bardith. Small potpourri-filled ecru sachet made of woven satin ribbons; $21.50 ppd., Creative Resources. For elegant teas, an antique biscuit server with silver lid and handle (shown filled with potpourri), about $190 ppd., Thaxton & Co. Fringed, silver-plated shade and lamp to give candlelight a romantic glow; $162.50 ppd., Barney's Chelsea Passage. Equadorian "Shuara" ceramic Indian bowl, about $50 ppd.; graphic "Zulu" lidded basket from Africa, $255 ppd.; both, Folklorica. Three ways to frame loved ones: burled maple and inlaid wood frame, 5 by 5 inches, $33 ppd., Cherchez; ostrich leather 5-by-8-inch frame, $43.75 ppd., Creative Resources; ornate sterling silver frame, $115, Michael Feinberg. The Ross clan's hunting plaid wool blanket; $87.50 ppd., The Scottish Lion. Biedermeier chair and chest of drawers, English Arts and Crafts leather screen and antique woven paisley throws, all Niall Smith. ►

TOM McCAVETIA

Treasures for the Table

Top shelf, left to right: Lacy white creamware bowl to se
fruit; $120, Mottahedeh. A painterly update on the doily, ro
linen mats with hand-painted flowers; $15 each, Creative
sources. Collectible blue and white, c. 1783 English Daven
plates (one is to right of champagne); $30 each, The Eng
Way. House-shaped sugar and creamer set; $110, Mottahe
Cut-lace linen towel to use as buffet napkin; $20, The Victo
Garden. Pine tray with dish towel-striped tiles; $132, Wolfm
Gold & Good Co. Swedish glass vase in blue and purple; $
Kosta Boda. Yellow-rimmed lead crystal bowl; $70, Westmin
Trading Corp. Blue and white spouted ironstone bowl, c. 1
$450, Bardith Porcelains. White jam jar with pink-ribboned
$20, Cache-Cache. Perrier-Jouet Fleur de Champagne, $50. I
asparagus cachepot; $37.50, Mottahedeh. Hand-blown green



ruby crystal wine glasses, $28 each, Westminster Trading Corp. To post the evening's menu: a porcelain stand that can be written on with grease pencil, $19.75, Wolfman, Gold & Good Co. Antique-looking Murano glass vase from Venice, $202, Domus Aurea. *Middle shelf, left to right:* Hand-painted faience dish from Provence, $34, Barney's. Sugar shaker, $53, Pierre Deux. White-on-white floral teapot, $34 ppd., and chintz cozy, $38 ppd.; both, Cherchez. Tiny flowerpot, $15, Villeroy & Boch. To serve soup with a flourish: St. Jermaine faience tureen, $95, Pierre Deux. Floral-rimmed stoneware plate *(behind flower arrangement)*, $6.50, Pfaltzgraff. Oval leaf-decorated dessert dish and saucer reproduced from the Musée des Arts Decoratifs, $37.50, Mottahedeh. Melon dish, $80, Mottahedeh. Antique green creamware plate, $200, Bardith Porcelains. *Bottom shelf, left to right:* Textured glass vase, $335, Domus Aurea. Chintz napkins, $7 each, and peach-rimmed botanical plates, set of 8, $100; both, Wolfman, Gold & Good Co. Contemporary Italian crystal decanter, $70, Barney's. Winterthur Museum reproduction decanter, $275, Mottahedeh. Hand-painted ceramic coasters, $11 each, and crystal pitcher, $60, with hand-blown swizzle sticks, $12 each; all, Barney's. Swedish swirled glass bowl, $95, Kosta Boda. Tiny creamware *pots-de-crème* set, $85, Mottahedeh. Provençal faience gourd, $39, and pitcher, $45; both, Pierre Deux. Hand-carved horn servers, $110, Barney's. White pedestal compote, $42, Wolfman, Gold & Good Co. Pastel damask napkins, $6.50 to $8.50 each, Frank McIntosh at Henri Bendel. White hand-painted candelabra from Provence, $300, Barney's. English pine dresser, c. 1850, Kentshire Galleries, Ltd.►

Green-Thumb Gifts





Santa's Choice for Stockings

Opposite page, on the wall, from the left: Trellis; $13 unpainted, Mill Store Products. Trowel and fork; $15 ppd. each, Zona. Rake; $13, Clappers. Blue shears; $10 ppd., Zona. Hummingbird faucet; $26.25 ppd., New York Botanical Garden Shop. Red pruner; $26.50, Clappers. Orange weeder; $10, ppd., Zona. *On white shelf:* Dibber for setting out seedlings and bulbs; $14.50 ppd., Zona. Terra-cotta planter *(behind pots)*, $8 for set of two, and children's vegetable garden set of 14 seed packets, $11; both, Gardener's Eden. *On white lacquered bench* ($675, Imagineering): Ceramic cachepots, $21.75 and $41.75 ppd; brass mister, $11.75 ppd., apron, $13.20 ppd., goatskin gloves, $10.25 ppd.; all New York Botanical Garden Shop. Nomad 600 cordless phone; $190, AT&T. Brass sundial; $50, Clappers. To read: *A Place in the Country* by John Brookes (Thames and Hudson, $25). *In front of bench:* Spade and border fork; $75.50 for both ppd., Museum of Modern Art. Tin watering can, $29 ppd., and terra-cotta planter *(under bench)*, $40 ppd., Zona. Cherub planter; $54.75 ppd., Charles Keath. Boots; $22 ppd., Goldberg's Marine Supply. *Above:* To hang by the fireplace, a stocking needlepointed from a kit; $125 includes hand-painted canvas with your child's name and Persian yarn, Wee Needle for Elaine Magnin Needlepoint. Plaid-trimmed stocking; $30, Brooks Graham. *Toys, counterclockwise from top left:* Sheep on wheels; $6.50, The Wicker Garden. Cow and horse napkin rings; $4.25 each, Farfetched. Wooden tops, 75 cents each, whistle on string, $5, and terry bear, $13.50, Marimekko. Marbles in drawstring bag; $3.75, Dick Schnake's Mountain Craft Shop. Knights and tin soldiers; $15 each, The Soldier Shop. Ceramic cow marionette; $6, Tianguis Folk Art. Pig on wheels; $6.50, The Wicker Garden. Trumpet whistles; $5 each, Marimekko. Elephant mug with a heart inside; $29 ppd., Cherchez. Tournament dominoes; $16.95, F.A.O. Schwarz. Wooden dice; 85 cents each, Farfetched. Wooden car; $1.50, Marimekko."Paper Zoo" origami kit; $12, Museum of Modern Art. Cow pull toy; $15, The Acorn Mill.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

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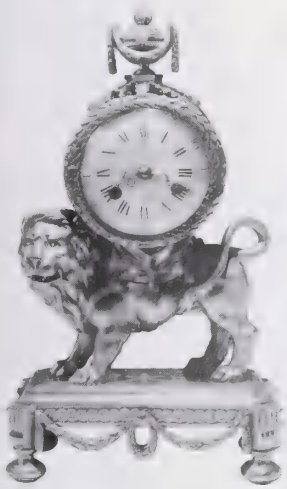


YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q This foot-high clock on the back of a lion is signed on the face with the words "Brille A Paris." I have been wondering about the maker.

—H.J.H., Palm Springs, Calif.



A. The golden age of French clocks was during the reign of Louis XVI. Brille made clocks in Paris around 1750 in the accepted styles. The idea of an elaborate figure of bronze or gold ormolu supporting or surrounding a clock face was popular. If your clock is not working it is worth over $2,000; if in working condition it is worth at least 50 percent more.

Q My chair seems to be made of walnut, but the arms are of a different finish. The seat falls out if it is turned upside down. What should I do to restore it?

—J.L., Otego, N.Y.

A. Your chair is in the style that is called George II in England and Chippendale in America. It dates from the mid-18th century. Most were of mahogany, but some early ones were walnut. It is not unusual to have solid walnut for the carved parts, and walnut veneer for smooth surfaces. Dining room sets with many straight chairs and two armchairs are in demand and sometimes new arms were added to old chairs. The seat is a slip seat made to be removed for reupholstering. Wedge some fabric into the frame to secure it. The arms could be refinished to match the chair. If your chair is old it is worth from $1,000 to $1,500.



Q What can you tell me about this lacquered, gilt game table? Inside are many small ivory pieces. It is 28 inches high, 25 inches long and 16 inches deep.

—L.E., Northampton, Mass.



A. Your table looks more like a sewing table than a game table. Perhaps the small ivory pieces are really spools for thread or special types of spindles and needles. Oriental lacquer ware has been popular with Westerners since the 17th century. By the 18th century the Chinese were making lacquered furniture and objects for export. Western shapes were covered with the traditional Oriental designs. Your table is similar to English designs from about 1835 although the dragonlike feet are certainly Oriental adaptations. It appears to be in fine condition and is worth about $1,200.

Q I have a brass tea kettle with a black wooden handle. At the edges of the handle are small lion heads. Where and when was it made?

—K.E., Miami, Fla.



A. Tea kettles were popular in the 18th and 19th centuries. Brass was popular with European and English makers, but copper was favored in America. Tea kettles often had metal handles because they were suspended over open fires. The shape of the kettle suggests it was made in England. The wooden handle was popular on English tea kettles from about 1800 to 1820. A period brass kettle like yours is worth about $1,000.■



Give the gift they'll savor. The extraordinary taste of Imported Myers's Original Rum Cream. Ladle after ladle of pure fresh cream laced with Myers's Dark Rum, the world's richest, most flavorful rum. All dressed up and ready to give for the holidays. Wouldn't your friends just love to try some? Wouldn't you?

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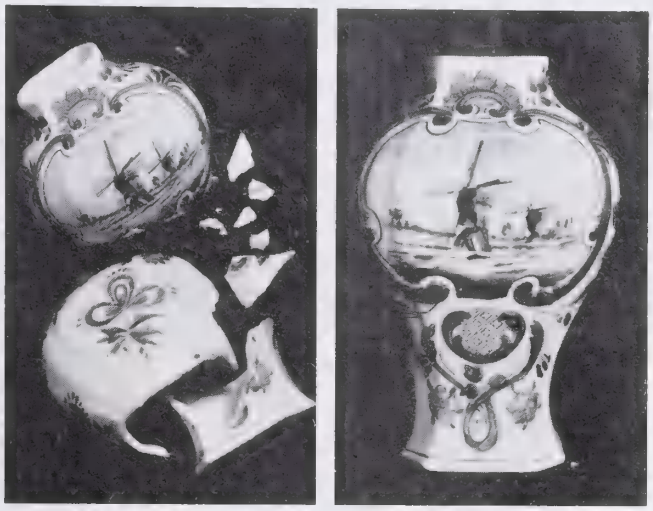
...Myers's Original Rum Cream anywhere in the U.S., call 1-800-243-3787 (Arizona: 602-957-4922). Void where prohibited.

WHERE TO FIND IT

ART OBJECTS MADE OF UNUSUAL OR VERY RARE MATERIALS REQUIRE SPECIAL TREATMENT WHEN BEING RESTORED

By SYLVIA SUNDERLIN

Pottery vessels made from fired clay are man's oldest art forms and the most universal. Shards have been unearthed in almost every part of the world. Pottery is the largest branch of ceramics, which includes porcelain, a greatly refined ceramic only a few centuries old. Well-known kinds of ceramics are stoneware, earthenware, redware, jasperware and faience. Other unusual or rare materials for art objects include stone, bone, ivory, shell, jade, quartz, marble and alabaster. These widely different substances require restorers with a great diversity of skills suitable to each kind of pottery.



This Delft baluster jar was restored by filling with epoxy and ground marble dust. When hard, it was sanded and polished.

Center Art Studio, 149 W. 57th St., New York, NY 10019; (212) 247-3550—For well over 60 years this art studio has operated a comprehensive art restoration service. Repairing ceramics from many cultures, such as Oriental, Greek, Islamic, pre-Columbian, is a specialty. Conservation is the uppermost concern. Where appropriate, a classical piece is given "museum" treatment; that is, it is repaired but not glossed over with cosmetic fillers. The firm also does restoration work on such materials as cloisonné, enamel, ivory, shell, lacquer, stone and wood.

Meg Loew Craft, 1607 Lancaster St., Baltimore, MD 21231; (301) 675-9266—Ms. Craft, an experienced conservator with academic training in classical ceramics, has worked on archaeological excavations and has both worked and taught at the Winterthur Museum in Delaware. She specializes in ethnic ceramics, which includes English, Greek, Southwest American and Central American Indian pottery. Open by appointment only.

Ely House, 118 Patterson Ave., Shrewsbury, NJ 07701; (201) 741-0352—Mrs. Levitt-Ely restores many kinds of art objects, including alabaster and ivory figurines; jade, jasper and onyx articles. Her specialties are Staffordshire figurines, tortoiseshell fans, ming trees and miniature frames in any material. Inquire before sending for repair.

Rosine Green Associates, 1622a Beacon St., Brookline, MA 02146; (617) 277-8368—International craftsmen in this firm restore a wide range of art materials including cloisonné, enamel, jade, quartz, lapis, mother-of-pearl, alabaster and marble. Ivory restoration is a specialty of this firm.

Preservation Ltd., 513 Canyon Rd., Santa Fe, NM 87501; (505) 982-9173—Rita Rivera and associates are widely experienced in Southwestern and Central American pottery, from prehistoric to historic and contemporary, with special emphasis on Pueblo Indian ceramics. Inquiries are welcome. The customer is reminded that only a very rough estimate can be given until the object is thoroughly examined in hand.

Rikki's Studio, 2809 Bird Ave., Coconut Grove, FL 33133; (305) 446-2022—This well-established restoration firm repairs many kinds of materials and objects, including pottery of all sorts: stoneware, terracotta, ceramic and marble figurines, mother-of-pearl inlay and jade articles. Ivory restoration is a specialty. Carefully pack and insure the item sent for repair. An estimate will be returned.

Grady Stewart, 2019 Sansom St., Philadelphia, PA 19103; (215) 567-2888—Although porcelain restoration is Mr. Stewart's specialty, he repairs fine objects of other materials, such as ivory, jade, lacquer and marble, antique pottery vessels and ceramic figurines.

Stoneledge, Inc., PO Box 5205, Parsippanny, NJ 07054; (212) 594-7118 and (201) 989-8800—Gordon Lewis and associates offer an extensive art conservation service, which includes cleaning and restoration of pottery, replacing missing parts and stabilizing flaking. In such materials as ivory, bone and shell, cracking and warpage are stabilized and deteriorating parts strengthened. Inquiry preferred before submitting damaged object.

Wiebold Art Conservation Lab, Inc., 413 Terrace Place, Terrace Park, OH 45174; (513) 831-2541—Scientific analysis and methods and diversified craftsmanship enable this firm to restore many different materials: ivory sculpture, scrimshaw, enamels, papier mâché and pottery of all sorts. They also restore American Indian, majolica, earthenware, with particular emphasis on the now widely collected Rookwood, Roseville and other Ohio ceramics.■

Touch one button and the Panasonic Genius defrosts. Cooks. Turns. And keeps food warm. All automatically. Try that with another microwave oven.

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Cook-A-Round turntable helps ensure even cooking for this cherry cheesecake.



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COOKIES

KISSED WITH CHOCOLATE



TOM McCAVERA

It's that time to gather up your cookie cutters and recruit all hands in the house for the bake-off! This season's delights feature sublime chocolate and showstopper breads. ▶





FOR MORE DETAILS, SEE PRODUCT INFORMATION

RECIPES BEGIN ON PAGE 117

Below: **What chocolate lover wouldn't be thrilled to find these concoctions beneath a Christmas tree? *1)* Cocoa shortbread, packed in a bucket and a glass compote; *2)* chocolate-pecan dollars, rich as their name implies; *3)* three-chocolate brownie cookies; *4)* spiderweb cookies, frosted with ganache and royal icing; *5)* luscious chocolate-wrapped gift box cookies are "tied" with icing bows.**



From traditional sugar cookie batter—a joyous assortment of shapes whose molds you can order; then improvise these artistic touches from gifted bakers

Along with a roaring fire, eggnog and good cheer, cookies are an indispensable part of the holiday season, both for family munching and joyous gift-giving. HB contributing food editor Martha Stewart tried a new twist this year: "I took traditional recipes for Christmas cookies and, just for the fun of it, added chocolate!" And when chocolate's the choice, the whole family wants to get into the act. Weaver Kathy Evans and her children, Morgan and Carter *(left)*, are busy as elves stamping cut-out cookies. The wide variety of shapes available adds to the fun: Those shown *(far left)* are colonial reproductions in pewter-finished tin from Americana Tinware; Mrs. Stewart also produces copper cutters in folk art forms *(below)*. Frosting allows for decorative flourishes: the spider-web cookies *(4)* and "ribbon-frosted" ones *(5)* are both last-minute improvisations. For gift-giving wrap cookies with brightly colored tissue paper, lace doilies, then tie with bows for a touch of sugar-plum fantasy. Be inventive with packaging, too: Try using wicker baskets, glass compotes, even a Shaker box. For an extra special surprise pack the cookie cutter used to make the gift batch along with the cookies.►

***Below:* *6)* Sugar cookie cut-outs with icing; *7)* Chocolate-chocolate chip cookies have chocolate melted into oatmeal batter; *8)* gingerbread cut-outs, always a "star" attraction; *9)* chocolate-pecan drop cookies, with a pecan half pressed into each one; *10)* chocolate-almond crinkles, rich with brown sugar and ground nuts; *11)* crisp cocoa wafers, drizzled with melted chocolate.**





NUTCRACKER JAMES II GALLERIES, LTD.

Children in particular love this dramatic gingerbread squirrel brushed with cocoa-water "paint."



No need to separate wheat from chaff: Breadsticks, clipped and coated with egg wash to look like grain stalks, are delicious as is.

Too beautiful to eat? These artistic breads are gifts in themselves and edible as well.

"The holiday season calls up the spirit of fantasy within us all, and it's a good time to decorate and to amuse the children," says Judith Olney, author of the forthcoming book *Judith Olney on Bread* (Crown). These incredible breads, which make extraordinary gifts, are easier to make than they might look. "For the cherubs and squirrel," says Ms. Olney, "you do need artistic flair, but if they don't turn out perfectly you can just tell people they are *very* Early American." For complex shapes graph paper and pencils are suggested for making patterns you can use when shaping dough, and children love tracing their own designs for "experimental" breads. Ms. Olney used glacéed cherries and angelica strips to suggest a grape cluster on her cinnamon raisin brioche and four colors of sugar to create an impressionistic canvas atop her ginger-apple bread *(both below)*. Any gingerbread shapes you don't give away can be coated with acrylic glaze and used as decorations year after year. ■



Gingerbread cherubs are something to blow your horn about. *Right:* Cinnamon raisin brioche and gingerapple bread are trimmed with cherries, angelica and colored sugars.



VINCENT LEE

RECIPES BEGIN ON PAGE 125



The petals of this magnificent sunflower bread are actually individual finger rolls guests can detach as they choose. The dough contains pulverized sunflower seeds for a rustic flavor, and the surface is painted Van Gogh-yellow with egg yolk and saffron (stems and leaves courtesy of a real sunflower).

ENTERTAINING PLUS

By BEVERLY McGUIRE

HEARTS BY WIRE



For cheery holiday table settings and handmade Christmas tree ornaments, shape florists' wire into tiny hearts and string each one with cranberries, as illustrated. Place in the center of each dinner plate for decoration or use as name card holders. Be sure to make a surplus of hearts to trim your Christmas tree, hang in your windows or wherever the spirit moves you.

Tea Time Tradition

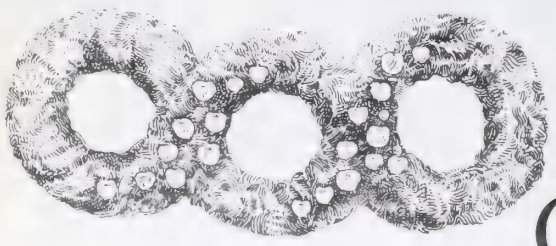
On Christmas morning, amid the flurry of opening presents, why not adapt an 18th-century breakfast for an easy yet elegant meal? Let Winterthur's re-creation of a sumptuous midmorning tea be your inspiration. Laden with such authentic fare as crumpets, French rusks, cold tongue, poached eggs, preserves and marmalades, Blackwell Parlor's breakfast table will be furnished with blue and white Worcester porcelain, silver tea service and pretty white linens. Blackwell Parlor will be on display as part of the Yuletide tour at Winterthur, November 20 to December 30. Call early for reservations for the one-hour tour; Winterthur Museum and Gardens, DE 19735. Phone: (302) 656-8591.



Fireside Spirits

Warm up a wintry day with a mug of mulled wine or one of these hot toddys spiked with orange: • In a toddy mug, pour 2 ounces Cointreau into warmed cranberry juice; float lemon slice on top. • Pour steaming tea over 1½ ounces Cointreau and garnish with orange slice. • For French coffee, fill a 6-ounce glass ¾ full with hot coffee; add 1 ounce Cointreau and stir. Top with fresh cream and garnish with shaved chocolate. • For a crowd, try this party punch from Martha Stewart's *Entertaining*: 4 bottles of Burgundy wine, 1 teaspoon allspice, one cinnamon stick, 12 whole cloves, ½ cup sugar, ½ teaspoon Angostura bitters. Combine all ingredients and heat, but do not boil. When ready to serve strain into heated punch bowl. Serves 32.■

ILLUSTRATIONS BY PAUL BACHER AND LINDA BEECHER HAYZLETT HATHON



Season's Greenery

Decorate your front door or your fireplace with a triple wreath from Robert A. [illegible] (1928 Mount Royal Terrace, Baltimore, MD 21217) that [illegible] as a colorful party centerpiece. Take three wire wreath frames and [illegible] them together, attach sprays of boxwood and Fraser fir with florists' [illegible] create a double figure eight. Wire small red apples to center wreath.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Chex® Party Mix. The Life of the Party!

At holiday get-togethers, it's easy to be the life of the party. People never seem to get enough of the naturally lively taste of Chex Party Mix, so chock-full of crunchy grain tastes, munchy nuts, irresistible seasonings. So to make yourself the hit of your next party, just make plenty of Chex Party Mix.

Traditional Chex® Party Mix

- 1/2 cup (1 stick) **Parkay Margarine**
- 1 1/4 teaspoons seasoned salt
- 4 1/2 teaspoons **French's Worcestershire Sauce**
- 2 2/3 cups **Corn Chex®** cereal
- 2 2/3 cups **Rice Chex®** cereal
- 2 2/3 cups **Wheat Chex®** cereal
- 1 cup salted mixed nuts

Preheat oven to 250°. Heat margarine in large shallow roasting pan (about 15 x 10 x 2 inches) in oven until melted. Remove. Stir in seasoned salt and Worcestershire sauce. Add Chex and nuts. Mix until all pieces are coated. Heat in oven 1 hour. Stir every 15 minutes. Spread on absorbent paper to cool.

Microwave directions: In large bowl melt margarine on High 1 minute. Stir in seasoned salt and Worcestershire sauce. Add Chex and nuts. Mix until all pieces are coated. Microwave on High 6 to 7 minutes, stirring every 2 minutes. Makes about 9 cups.

5-Minute Cheesy Crunch

- 5 tablespoons **Parkay Margarine**
- 1/2 teaspoon salt
- 6 cups your favorite **Chex®** cereal
- 1/3 cup grated Parmesan cheese

Melt margarine in large skillet over low heat. Stir in salt. Add Chex. Stir until all pieces are coated. Continue to heat and stir for 5 to 6 minutes or until Chex are lightly toasted. Sprinkle on cheese; stir to coat all pieces. Spread on absorbent paper to cool.

Microwave directions: Melt margarine in large bowl on High 50 to 60 seconds. Stir in salt. Add Chex; stir to coat all pieces. Microwave High 2 1/2 to 3 minutes, stirring every 30 seconds. Sprinkle on cheese; stir to coat evenly. Spread on absorbent paper to cool. Makes 6 cups.

Free fixin's for our mix.

See specially marked Chex® brand cereal packages for offer.

© Ralston Purina Company, 1984

By PETER QUIMME

Luxurious Liqueurs



By now, the after-dinner party ritual is almost invariant: I go to my liquor cabinet and select several unusual liqueurs to offer to guests along with coffee. Because it's a delight just to sniff these subtle, sophisticated liqueurs, I find few people will turn down a small splash over ice. The choices that follow encompass a variety of classic flavors, giving guests a range to pick from.

Massenez Framboise (86°). It requires an extraordinary amount of wild raspberries to yield through distillation this transparent, scented brandy (about $24).

V.E.P. Chartreuse. The deluxe, aged version of the well-known pale green elixir has a fascinating herbaceous character ($35).

OVA Williams Pear Brandy. All the enticing scent of a perfectly ripe pear is captured in this smooth, colorless eau-de-vie (about $30).

Dettling Kirschwasser Reserve Exceptionelle. Pungent yet delicate, this marvelous clear brandy has the striking scent of cherries (about $37).

Tia Maria Coffee Liqueur. Dark, rich and lingering, this rum-based Jamaican product is the most distinguished of the coffee-flavored liqueurs ($15).

Cointreau. This crystal-clear orange-scented liqueur has a perfectly balanced bittersweet flavor ($20).

Rosé Champagne

Wine, like anything else, is subject to waves of fashion. The latest vinous vogue? Rosé Champagne. Its current popularity in trendy restaurants of Paris, London and New York is actually something of a comeback for this style of wine. "Pink fizz" was in great demand back in Edwardian times: It was the drink of the fashionably dissolute, used to toast chorus girls and greet the [illegible] Today, serving rosé Champagne [illegible] longer daring, but it still carries the [illegible] connotation of ultimate luxury. No [illegible] prefer it's pink.

[illegible] Champagne is difficult to produce, however, which is why it's expensive. Most often, it's made by adding a small amount of a local Pinot Noir still wine—usually Bouzy Rouge—to a dry brut Champagne cuvée. The result is noticeably pink and fruitier and richer than most Champagnes, which is why rosé bottlings are particularly good with food. Try them with rich appetizers of foie gras or smoked salmon, entrees of veal or richly sauced fish and chicken, mild cheeses and desserts such as strawberries and cream.

I recently tasted two dozen examples both vintage and non-vintage, and found a half-dozen that were as delightful to the palate as they were to the eye (all are rosé brut):

Philipponnat (about $16); '75 Pol Roger (about $26); Laurent Perrier (about $28); Gosset (about $30); '79 Bollinger (about $35); '75 Taittinger Comtes de Champagne (about $60).

TAWNY PORT AND GLÖGG

In my house, as in many others, the holiday season is a time when tradition takes over. There are two holiday evenings, for example, when I never vary the drink; if I did it just wouldn't seem like Christmas. But both are delicious throughout the holiday season.

Tawny port: **I serve a tawny port such as Harvey's The Directors' Bin (about $20) with fruitcake and walnuts on the evening we trim the tree and wrap the presents. Aged for years in wood before it's bottled, a tawny port is soft, silky textured, and tangy, and tastes especially wonderful when it is**

sipped sitting by a warm, inviting fire.

Glögg: Since childhood I've celebrated Christmas Eve according to the Swedish traditions of one side of my family, and one of them is serving glögg on Christmas Eve. My family recipe:

Remove peel from ½ a bitter orange. Cut it into wedges and put them in a 225° oven until dry and hard.

Simmer peel for ½ hour in 1 pint water along with 1 cup raisins, ½ cup blanched whole almonds, 10 cloves, 2 cinnamon sticks and 10 whole cardamom seeds. (Use a non-aluminum pot.)

Then add 1 gallon port (inexpensive California port), 1 fifth brandy, 1 pint bourbon, ½ pint light rum and 2 to 4 tablespoons sugar. Heat the mixutre until it's almost boiling, then turn off flame. Have the lid handy as you light the surface of the glögg with a match. Let the surface burn; then cover to put out the flame.

Serve glögg hot in glass punch cups after a cold night of caroling or even at a New Year's Day reception.

Wine Bargain Of The Month



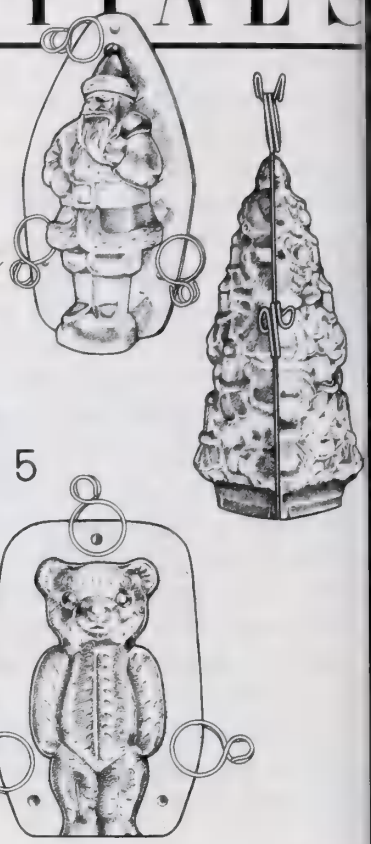
The entertaining season is almost upon us, and that means selecting wines for upcoming dinner parties. If you don't have lots of mature old reds on hand (and not many of us do), look for the 1980 Inglenook Napa Valley Cabernet Sauvignon (estate bottled). This full flavored, delicious, complex red can be enjoyed now and over the next several years (about $8). ■



KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

The Shape of Sweets to Come



These traditional chocolate molds from Holland are copies of antiques. Nickel-plated with three clamps to prevent leakage, they range from 3¾ to 5 inches high. Tree and Santa molds, $21 each; teddy bear, $20 (instructions included). Mail order from Figi's, 630 S. Central Ave., Marshfield, WI 54449. Phone: (800) 826-8541.

For Cocoa-Nuts

• Elaine Gonzalez's *Chocolate Artistry* (Contemporary Books, $17) features techniques for creating unusual forms, decorating and molding with this confection. • Buy premier chocolate in chips, bars and powder from Ghirardelli. • Try these candymaking tools—a spatula with stainless-steel blade to work candy and break large pieces of chocolate, $4.50; a marble French pastry board ideal for cooling candy and working with chocolate, ¾ inch thick, 18 inches square, $40. All the above available by mail from Chef's Catalog, 3915 Commercial Ave., Northbrook, IL 60062. Phone: (312) 480-9400.



Candymaking Bulletin

Chocolate News, a bimonthly newsletter, focuses on white chocolate and candymaking in its November/December issue. This is the second in a series that will include techniques for making truffles and filled candies as well as information on where to buy chocolate in large quantities at the best price.

BAKING ON AIR

Burnt cookies are a thing of the past with Rema BakeWare's Cushion-Aire insulated baking sheet. Two layers of aluminum are separated by an insulating cushion of air to heat the top and bottom of baked goods evenly. It's especially good for delicate pastries. The 14-by-16-inch sheet retails for $14, the 12-by-14-inch for $12 and the 9¼-by-14-inch for $10.

Gifted Books

• *Carnegie Treasures Cookbook* (Atheneum, $20) is seasoned with masterpieces from the Carnegie Institute's Museum of Art. It features menus and recipes that range from an elegant summer luncheon to a July 4th barbecue.

• You don't have to be Italian to enjoy JC Penney's *Salute to Italy Celebrity Cookbook* ($12). You *do* have to have Italian lineage to be included in this bevy of star-studded contributors, however. From Princess Marcella Borghese to Dom DeLuise, its picture-filled pages are packed with bios and mouth-watering recipe favorites from basic to gourmet.■

FOR MORE DETAILS SEE PRODUCT INFORMATION

Only 350 fortunate people will get to our Super Bowl this year.

Each will pay $250 . . . a modest price for this true piece of art from famed designer Jens Quistgaard. His teak bowl is a full 17 inches across and a stately 53 inches around the waist. It will grace a sideboard and splendidly present a salad for a festive buffet elegantly serving six or sixteen. It is functional art that will earn its keep everyday.

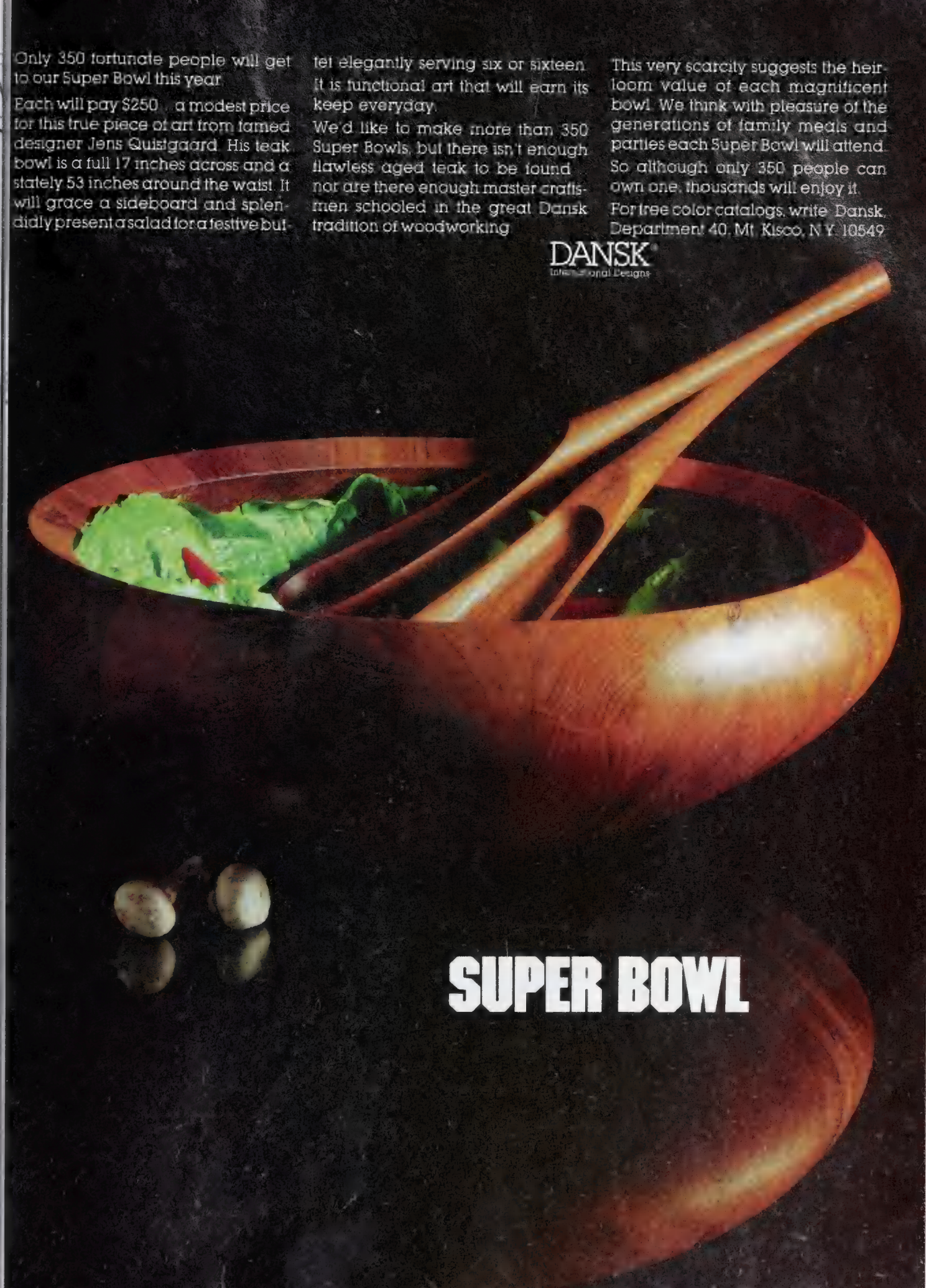
We'd like to make more than 350 Super Bowls, but there isn't enough flawless aged teak to be found nor are there enough master craftsmen schooled in the great Dansk tradition of woodworking.

This very scarcity suggests the heirloom value of each magnificent bowl. We think with pleasure of the generations of family meals and parties each Super Bowl will attend.

So although only 350 people can own one, thousands will enjoy it.

For free color catalogs, write Dansk, Department 40, Mt. Kisco, N.Y. 10549.

DANSK®
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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Plan ahead for the frantic days of Christmas. Reach in the freezer for dinner and reheat in a microwave oven. It will be ready in half an hour.

"MINI" MEATLOAVES

- 2-1/2 pounds lean ground beef
- 1 large onion, chopped
- 1/2 cup seasoned bread crumbs
- 1 tablespoon Worcestershire sauce
- 2 teaspoons Dijon-style mustard
- 1/2 cup ketchup
- 2 eggs, lightly beaten
- 2 tablespoons freshly chopped parsley
- 2 teaspoons Italian seasoning
- Salt and fresh ground pepper to taste
- 16 small mushroom caps

☐ Place all ingredients, except mushrooms, in large bowl and mix well. Divide mixture into 8 equal-size portions and shape into 8 mini-loaves. Push 2 mushroom caps lengthwise into each loaf and cover with meat. Place 4 loaves on microproof rack in shallow microproof baking dish. Cover loosely with plastic wrap and microcook on high 8 to 9 minutes, turning dish after 4 minutes. Repeat with remaining loaves. Coo, wrap individually and freeze. To serve 4, remove 4 loaves from freezer, unwrap and place on rack in baking dish. Microcook on defrost (30 percent power) 4 minutes. Adjust setting to reheat (80 percent power) and microcook 5 to 6 minutes or until heated through. Serve with sauce, baked potatoes and a green salad. Makes 8 loaves.

☐ *Hint:* Place potatoes on rack in microwave oven to keep bottom of potatoes dry. Finish baking in 400° oven 5 minutes to crisp skin.

SPICY TOMATO MUSHROOM SAUCE

- 3 tablespoons olive oil
- 2 large cloves garlic, minced
- 1 cup each chopped onion, green pepper and celery
- 1/2 pound mushrooms, sliced
- 1 can (28 ounces) crushed tomatoes
- 2 cups beef stock or water
- 1 can (6 ounces) tomato paste
- 1/4 cup freshly chopped parsley
- 1/4 teaspoon cayenne or to taste
- Salt and freshly ground pepper to taste

☐ Place oil, garlic, onion, green pepper, celery and mushrooms in 4-quart microproof casserole. Cover and microcook on high 10 minutes, stirring after 5 minutes. Add remaining ingredients and stir. Recover and microcook in high 14 minutes or until sauce is thickened, stirring every 4 minutes. Divide sauce into 4 equal-size portions and spoon into rigid freezer containers. Seal, label, date and freeze.

☐ *To serve:* Remove container from freezer. Place in microproof bowl. Cover and microcook on defrost (30 percent power) 5 minutes. Adjust setting to reheat (80 percent power) and microcook 8 minutes, stirring occasionally. Makes about 9 cups.

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking time will be necessary.

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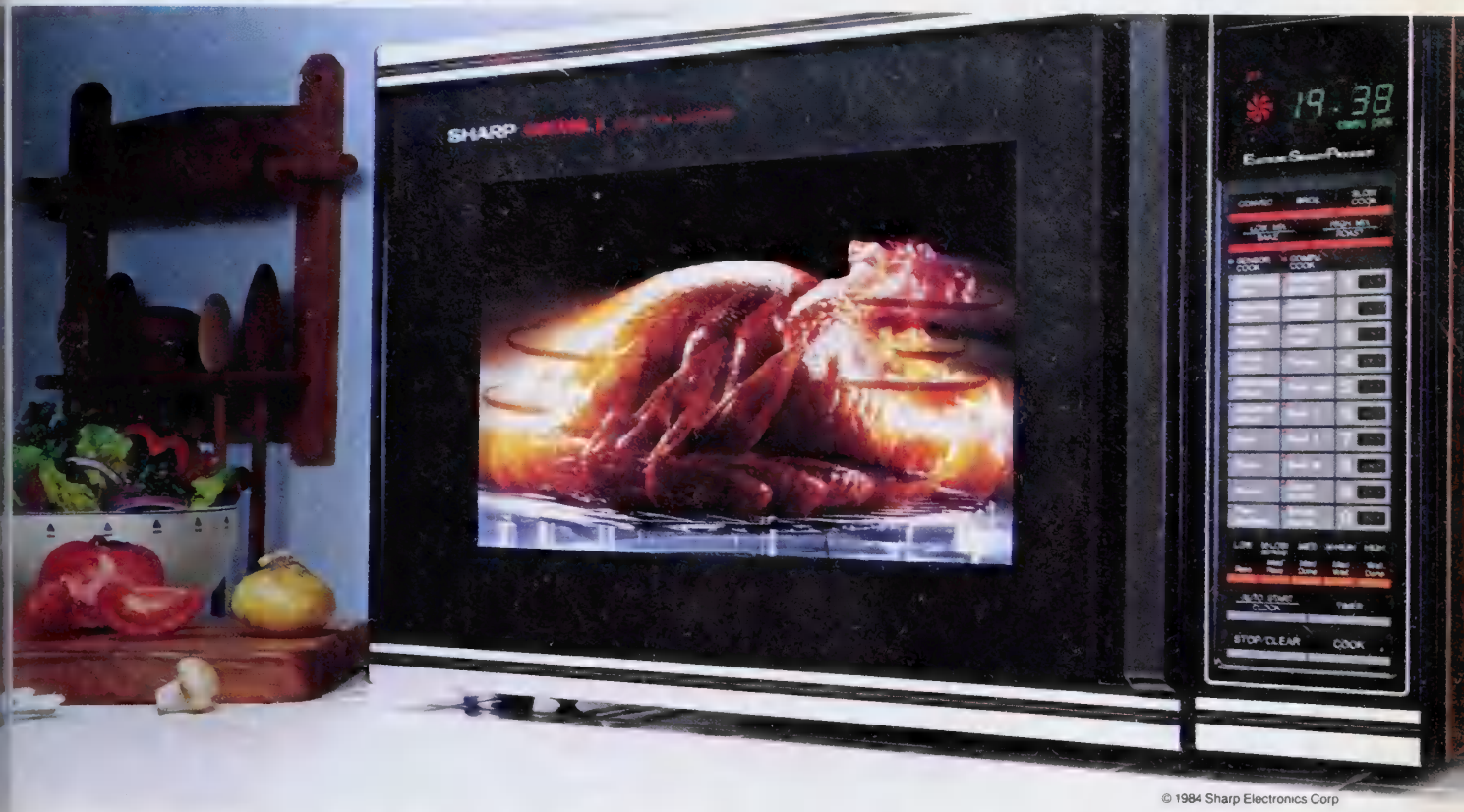
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QUICK COOK

Acorn squash goes Oriental, brimming with gingery sesame chicken and snow peas



Sesame chicken in half an acorn squash is the basis for this menu. We are accustomed to baked acorn squash with brown sugar, butter and bacon, or steamed squash with nothing but salt and pepper and butter. In this recipe squash halves are filled with crunchy sesame chicken strips and Chinese vegetables. Grilled Brie on French bread is delicious as an hors d'oeuvre with drinks before dinner, or even as a first course, with Bibb lettuce salad.

To make the old-fashioned bottom-crust apple pie, you need to have a circle of pie crust ready in your freezer and some good tart apples in the pantry. I make pie pastry every so often and roll out 12-inch circles, then freeze these circles between pieces of plastic wrap, to use later as needed. Serves 4. —MARTHA STEWART

Bibb Lettuce Salad With Grilled Brie on French Bread

Arrange 4 small whole heads of Bibb lettuce on individual serving plates that you have rubbed with a split garlic clove. Sprinkle each to taste with a bit of olive oil, lemon juice and freshly ground black pepper.

To make grilled Brie, slice one small loaf of French bread diagonally into 3/4-inch pieces. (You should allow 3 to 4 pieces per person.) Spread each slice of bread with softened unsalted butter and Dijon mustard, and cover with thin slices of Brie cheese. Put under a preheated broiler for 2 minutes, until the cheese is hot and bubbly. Serve immediately alongside salad with sprinkling of finely chopped chervil or parsley.

Sesame Chicken in Acorn Squash

Marinade:

- 1 piece fresh ginger (1-inch), peeled and thinly sliced
- 2 tablespoons sesame oil
- 3 cloves garlic, peeled and split
- Pinch of dried chili pepper or 1 fresh chili, minced
- 1 teaspoon chili powder
- 1/2 cup white wine
- 1/4 cup soy sauce

- 2 whole chicken breasts, boned, skinned and cut into 3/4-inch strips
- 2 acorn squash, halved lengthwise
- 1/2 cup flour
- 2 tablespoons black sesame seeds
- 2 tablespoons white sesame seeds
- 3 tablespoons unsalted butter
- 3 carrots, peeled, sliced and blanched
- 20 snow peas, blanched
- 1 small head broccoli, cut into small flowerets, blanched

1. Mix all marinade ingredients in bowl. Put chicken in marinade and let sit overnight, preferably, or at least 30 minutes.
2. Preheat oven to 350°. Put squash halves, cut side down, in baking pan. Add 1/2 inch water and bake until squash is tender, 30 to 40 minutes.
3. About 10 minutes before squash is done, combine flour and sesame seeds. Roll chicken in mixture.
4. Melt butter in a skillet and sauté chicken for 4 to 5 minutes, until golden. Remove chicken and set aside. Pour off excess butter and crumbs.
5. Deglaze skillet with 1/4 cup of strained marinade. Add carrots, snow peas and broccoli and cook just enough to heat vegetables.
6. Add chicken strips and toss well. Serve chicken and vegetables spilling over squash halves.

Old-fashioned Bottom-crust Apple Pie

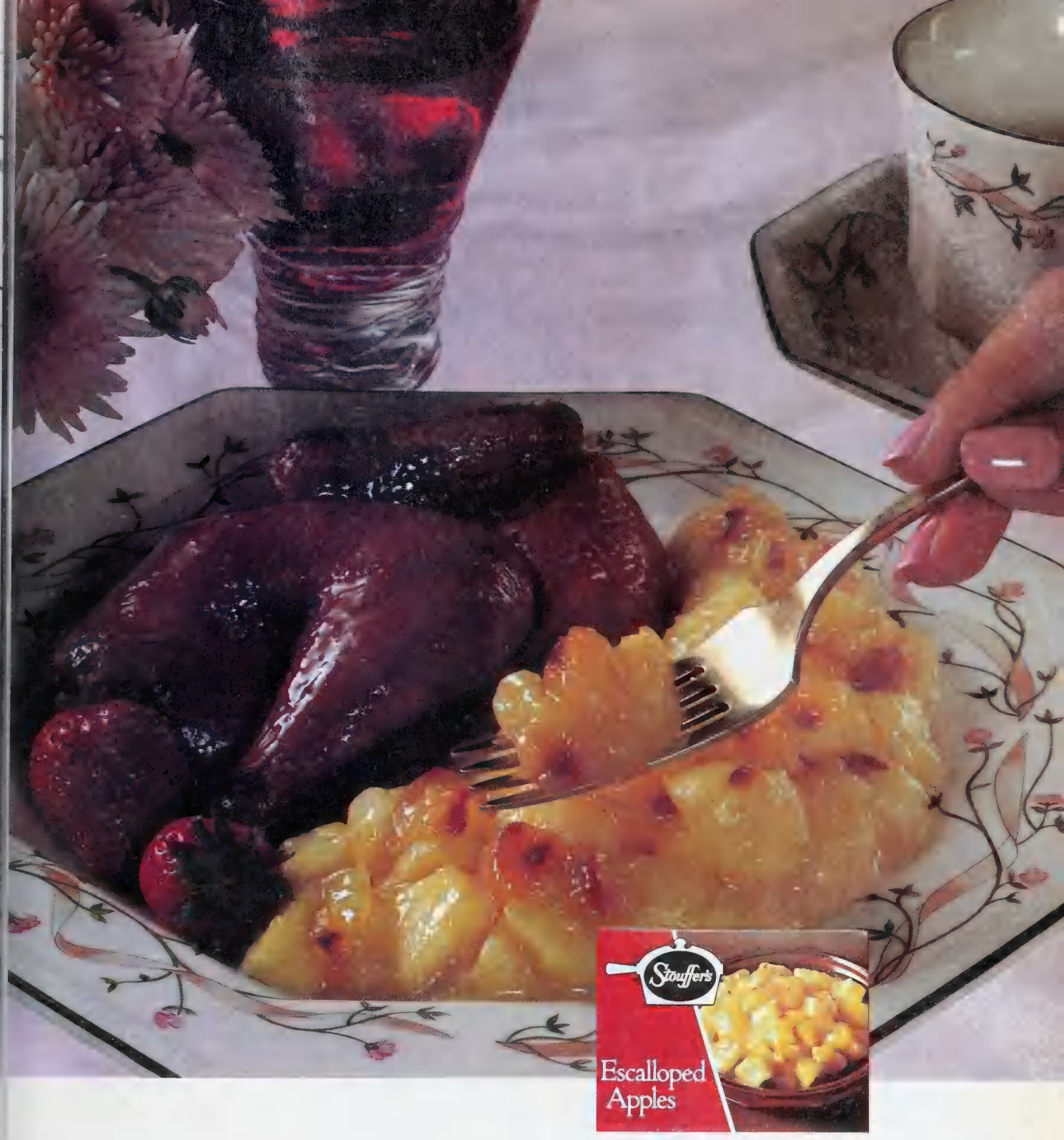
Quick pie crust pastry (makes four 12-inch circles):

- 1 pound (4 sticks) unsalted butter
- 4 cups flour
- 1 tablespoon plus 1 teaspoon sugar
- 2 teaspoons salt
- 1/2 cup ice water

- 4 tart apples peeled, cored, cut into thin wedges
- 1/2 cup sugar
- 1 teaspoon cinnamon
- 2 tablespoons butter
- Pinch of ground mace and grated nutmeg
- Confectioners' sugar
- Whipped cream

1. In bowl of food processor, combine butter and dry ingredients. Process just until mixture resembles coarse meal.
2. Add iced water bit by bit until dough pulls away from bowl and forms solid mass. This process should take less than one minute.
3. Remove dough from bowl and knead once or twice on floured surface. Divide dough into fourths, and roll each out to 12-inch circle.
4. Fit pastry into pie plate, and chill for 20 minutes. Fill crust with apple slices. Sprinkle with sugar and cinnamon and dot with butter. Sprinkle on mace and nutmeg and fold pastry edges up over apples.
5. Bake for 45 minutes in preheated 375° oven, until apple filling is bubbly and crust is golden. Cool slightly and slide pie out of dish and onto serving plate or board. Before serving sprinkle crust with confectioners' sugar. Serve with bowl of freshly whipped cream. Makes one 8-inch pie. ■

Correction. In September's Quick Cook, the ingredients list for Three-Cabbage Slaw should include 1 tablespoon rice vinegar.



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COOK'S BOOKSHELF



I was determined to introduce honest dishes of the cuisine bourgeois"

George Lang, food columnist, cookbook author and head of Restaurant Associates (a firm providing total design concepts for restaurants) is also owner of the famed Café des Artistes in New York City. His latest project, *The Café des Artistes Cookbook* (Clarkson N. Potter. $11), celebrates his establishment, which was built early in this century as a gathering place for artists. Mr. Lang's dream ("to create the warmth of a middle-European coffee house restaurant—a neighborhood restaurant where good middle class food would be rounded out by some if-only-I-could-have type dishes") is beautifully represented with favorite recipes. Also included is a revealing history of the building and its famous inhabitants written by *New Yorker* theater critic Brendan Gill. —ANN ELLIS

Chef André's Walnut Pâté

- 2-1/4 pounds boneless pork butt, cut into 1-inch chunks
- 3/4 pound pork fatback (rind removed), cut into 1-inch pieces
- 1/2 pound pork liver (skin removed), cut into 1-inch pieces
- 1-1/2 cups chopped onion
- 1 tablespoon finely chopped shallots
- 1-1/2 cups walnuts, coarsely broken
- 1/2 cup brandy or Cognac
- 1 tablespoon freshly ground black pepper
- 3/4 tablespoon salt
- 5 imported bay leaves

☐ Coarsely grind pork butt and fatback in a food processor or meat grinder.

☐ Finely grind pork liver, onion and shallots.

☐ Combine both mixtures. Add 1 cup of walnuts, brandy, pepper and salt. Mix thoroughly; taste and adjust seasoning. Cover mixture and refrigerate overnight.

☐ Preheat oven to 425°.

☐ Pack pâté mixture into 2-quart pâté mold, preferably ovenware ceramic. Sprinkle with remaining 1/2 cup walnuts, slightly pressing them into pâté. Stud top of pâté with bay leaves.

☐ Tightly cover pâté with aluminum foil. Put into roasting pan and add enough hot water to come 3/4 way up sides of mold. Bake 1-1/2 hours. Remove foil and bake an additional half hour, until pâté is dark and crusty. Let cool to room temperature on wire rack.

☐ To serve, cut into 1/2-inch-thick slices. Serves 20.

Breast of Chicken Stuffed With Stilton Cheese

- 6 ounces Stilton cheese, at room temperature *(see note)*
- 8 tablespoons unsalted butter, at room temperature
- 1/4 cup chopped fresh chives
- 1/4 cup chopped fresh parsley
- 4 large chicken breast halves with first wing joint still attached, breast portion boned
- All-purpose flour for dredging
- White pepper to taste, preferably freshly ground
- 2 eggs, lightly beaten
- Fresh white bread crumbs (do not use crusts)
- 1/4 cup olive oil

☐ Mash Stilton cheese, 4 tablespoons of butter, chives and parsley together with fork. Divide into 4 portions and roll into finger shapes about 3 inches long.

☐ Lightly pound breast meat between sheets of wax paper. Place each breast skin side down on counter and put butter finger across widest part of breast meat. Fold bottom and sides of meat over filling, tucking in any loose ends and enclosing filling as much as possible to make a neat rectangular package. The breading will hold it closed.

☐ Season flour with pepper. Dust each chicken package with flour, shaking off excess. Roll floured chicken in egg to coat completely and then coat with crumbs, pressing crumbs firmly into chicken. Refrigerate for at least 2 to 3 hours, or place in freezer for about 1 hour.

☐ Preheat oven to 400°.

☐ Heat remaining tablespoons butter and oil in large ovenproof skillet over medium-high heat. When fat is very hot, place chicken pieces, skin side down, in skillet. Fry until golden brown, 2 to 3 minutes. Turn and fry on opposite sides.

☐ Transfer chicken to oven and bake chicken until cooked through, about 20 minutes. Do not turn chicken while it bakes. (Do not worry if some of the butter mixture seeps out of chicken.)

☐ Serve at once with pan juices spooned over. Serves 4.

Note: Other pungent blue-veined cheeses such as Gorgonzola, Roquefort, Maytag blue or Danish blue cheese may be substituted for the Stilton cheese in this recipe. A not too well-chilled Gewürztraminer or perhaps a Barsac goes well with this interesting flavor combination. ■

FROM THE CAFÉ DES ARTISTES COOKBOOK REPRINTED BY PERMISSION OF CLARKSON N. POTTER, INC. © 1984 BY GEORGE LANG

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Here's a wonderful cake to make for a special occasion. The whipped cream filling is flavored with raspberry—a natural with almonds. Decorating the cake with slivered Blue Diamond® Almonds is easy. The almonds come ready-to-go in a cello bag. (Other Blue Diamond® cooking forms include whole natural, blanched whole, sliced natural and chopped.) Keep them handy.

ALMOND RASPBERRY CREAM ROLL

- 3/4 cup cake flour
- 1 teaspoon baking powder
- 1/4 teaspoon salt
- 3 eggs
- 1 cup granulated sugar
- 1/3 cup water
- 1-1/2 teaspoons vanilla extract, divided
- 1 teaspoon almond extract
- Powdered sugar
- 2 cups heavy cream
- 3 tablespoons amaretto liqueur or 1 teaspoon almond extract
- 1-1/4 cups Blue Diamond® Blanched Slivered Almonds, toasted, divided
- 2/3 cup seedless raspberry jam, stirred until smooth and spreadable



Preheat oven to 375°F Line a jelly roll pan, 15 1/2 x 10 1/2 x 1-inch, with foil or parchment paper; heavily grease with shortening. Combine flour, baking powder, and salt; reserve. Beat eggs on high speed until foamy, about 3 to 5 minutes. Gradually beat in granulated sugar. On low speed, beat in water, 1/2 teaspoon vanilla, and almond extract. Gradually beat in flour mixture until smooth. Pour evenly into pan. Bake for 12 to 15 minutes or until toothpick inserted in center comes out clean. Meanwhile, sift powdered sugar onto a towel until evenly coated. When cake is done, immediately reverse pan onto towel. Peel off foil. Roll up cake and towel together from narrow end; cool thoroughly on wire rack. Meanwhile, whip heavy cream, 3/4 cup powdered sugar, remaining 1 teaspoon vanilla, and amaretto until stiff. Finely chop 1 cup almonds and fold into one-half of the whipped cream. (Reserve remaining whipped cream in refrigerator.) Unroll cooled cake. Spread with raspberry jam. Spread whipped cream-almond mixture on top of jam, leaving a 1-inch border at one end. Carefully roll cake, starting from opposite end. Place on serving plate, seam-side down. Frost cake with remaining whipped cream. Decorate with remaining 1/4 cup almonds. Serve immediately or refrigerate. Makes 8 to 10 servings.



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JOY OF CHRISTMAS

Continued from page 50

GINGER COOKIES

(Mrs. George Bush's recipe)

- 1/2 cup Crisco
- 1/2 cup sugar
- 1/2 cup molasses
- 1-1/2 teaspoons vinegar
- 1 egg, beaten
- 3 cups sifted enriched flour
- 1/2 teaspoon baking soda
- 1/2 teaspoon cinnamon
- 1/2 teaspoon ginger
- 1/4 teaspoon salt

☐ Bring shortening, sugar, molasses and vinegar to a boil. Cool; add egg. Sift dry ingredients together; add to first mixture—mix well. Chill. On lightly floured surface, roll to about 1/8 inch for thin cookies, etc.

☐ Place on greased cookie sheet. Bake in moderate oven (375°) 8 to 12 minutes. Cool 5 minutes.■

COUNTRY CHRISTMAS

Continued from page 69

ROCK CORNISH GAME HENS WITH LENTILS

- 8 Cornish hens (1 pound each)

Stuffing:

- Salt, pepper, rosemary to taste
- 2 packages of dried apples
- 2 packages of dried prunes, pitted
- 2 packages of dried apricots, pitted
- 1 large onion, coarsely chopped
- 1/2 pound butter, softened
- 1 cup chicken broth
- 16 medium whole mushrooms, sautéed in butter

Lentils:

- 1/4 cup olive oil
- 1/2 pound bacon, diced
- 2 large onions, diced
- 3 cups lentils, washed (brown)
- 3 cups water
- 3 chicken bouillon cubes
- Salt, pepper to taste
- 1 bay leaf
- 1 pinch of thyme
- 4 large carrots, peeled and thickly sliced
- 4 stalks celery, peeled and thickly sliced
- 1 head garlic

☐ Rub salt, pepper and rosemary inside hens. Mix dried fruit with onion and butter until mixed and stuff each hen with mixture. Place hens in greased baking pan and brush with a little melted butter. Bake at 350° for 30 minutes. Remove hens from oven and remove stuffing; place stuffing in bottom of roasting pan with 1 cup chicken broth and stir. Add hens to baking dish and cook at 350° for 15 to 20 minutes.

☐ While chickens cook prepare lentils. Put olive oil in large pot, add bacon and fry until crispy. Remove from pan. Cook onions in oil until transparent. Add lentils; stir. Add 3 cups of water, boullion, salt, pepper, bay leaf, thyme, carrots and celery. Add cooked bacon. Take one whole head of garlic and place directly on top of gas burner so that outer leaves blacken and the cloves inside cook. Add the whole head of garlic to the pot and simmer until lentils are tender about a 1/2 hour. Do not overcook. Remove bay leaf, carrots and celery. The garlic is the secret to the flavor of the lentils.

☐ *To serve:* Arrange lentils on platter with stuffing in middle. Cover with 16 sautéed whole mushrooms as garnish around hens.

TORTELLINI SALAD WITH SNOW PEAS

- 1-1/2 pounds uncooked, stuffed meat-filled tortellini
- 1/2 pound snow peas

Dressing:

- 3/4 cup sesame oil
- 1/4 teaspoon Chinese hot oil
- 1/4 cup soy sauce
- Pinch of each: sansho pepper, cayenne pepper, salt and black pepper
- 1/8 cup fresh ginger, finely diced
- 1/2 cup sesame seeds (black or white)
- 3 cans water chestnuts, sliced
- 3/4 cup pingoli nuts



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☐ Cook tortellini until al dente in boiling water. Plunge into cold water to stop cooking and drain. Toss snow peas into boiling water and cook for only 20 seconds, no longer or they will lose their crispness. Plunge into cold water and drain.

☐ Combine all dressing ingredients in large bowl and beat well with whisk until smooth. Add dressing to tortellini to marinate. Stir in rest of ingredients. Serves 8.

TARTE TATIN

- 1 package puff pastry (1 pound) thawed, rolled on floured surface to an 11-inch round
- 8 firm apples (Granny Smith preferred)
- 1/2 cup sugar and, separately, 1/3 cup sugar
- 1/3 cup water
- 1/2 stick sweet butter
- 1 rind of lemon, grated
- 1 whole egg, beaten

Apricot glaze:

- 1 cup thick apricot jam
- 1 tablespoon sugar
- 3 tablespoons water
- 3 tablespoons apricot liqueur (optional)

☐ Peel and slice apples into sixths. Combine 1/2 cup sugar and water in saucepan; bring to boil until it turns caramel colored. Pour caramel quickly into pie plate and turn plate until caramel covers both the bottom and sides.

☐ In large saucepan melt butter until foaming; add apples, 1/3 cup sugar and lemon rind. Sauté 6 to 7 minutes, being careful not to burn or break apple slices. Place apples on cookie sheet to cool.

☐ When cool enough to handle, arrange best slices from center out towards rim of 10-inch pie plate. Fill in the center of the tarte with less attractive slices.

☐ Place dough on top of apples, crimp edges to seal, then trim excess pastry. Pastry stretches—do not tear. Brush top of pie crust with egg wash, prick with fork and bake on cookie sheet in 400° oven for 35 to 40 minutes or until nicely browned.

☐ Loosen crust from sides of pan with knife and let pie cool for 7 minutes (do not let cool too long or caramel will harden). Place serving dish on top of pie and flip pie onto serving dish with apple side up.

☐ *To make glaze:* Bring jam, sugar and water to a boil in saucepan. Boil 2 to 3 minutes, cool to lukewarm, add liqueur. Brush over tarte.■

COOKIES

Continued from page 101

CHRISTMAS COCOA SHORTBREAD

- 4 cups sifted all-purpose flour
- 1 cup sifted unsweetened cocoa (preferably Dutch process)
- 2 cups sifted confectioners' sugar
- 1/2 teaspoon salt
- 1 pound (4 sticks) cold, unsalted butter, cut in small pieces
- 2 teaspoons vanilla extract

☐ Preheat oven to 300°.

☐ Place all ingredients in bowl of food processor and process just until mixture holds together. Remove from food processor and, if dough is not completely smooth, knead a couple of times on lightly floured board. Shape dough into ball and flatten slightly.

☐ Lightly flour board and rolling pin. Place dough on board, turning to flour both sides. Roll out dough evenly to 1/2-inch thickness. (For a variation shortbread can also be rolled out on sugar-coated board.) Cut dough with shaped cookie cutters (we used almond-shaped ovals, hexagons and stars), and place 1 inch apart on unbut-

(Continued on page 119)



My best vegetables and sty Mexican sauce add acho gusto to this traditional favorite.

NACHO DINNER

package (10 oz.) Birds Eye® Mexicana Style International Recipe Vegetables with a easoned sauce
nacho chips
up refried beans
unces Monterey Jack cheese
Chopped drained canned alapeño peppers to taste

pare vegetables as directed on package. Meanwhile, spread ed beans onto nacho chips. ange chips on oven-proof plate; with vegetables. Sprinkle with ese, then peppers. Broil until ted through and cheese melts. es 3 servings. Calories per ing–350. Cooking time–under minutes.

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QUICK MIX PEPPERONI BATTER BREAD

Makes 1 loaf

3¼ cups all-purpose flour (about)
*½ cup finely chopped pepperoni
2 tablespoons sugar
1 teaspoon salt
1 package FLEISCHMANN'S® RapidRise™ Yeast
2 tablespoons BLUE BONNET® Margarine, softened
1¼ cups hot water (125°-130°F.)

Set aside 1 cup flour. Mix remaining flour and other dry ingredients, including yeast, in large bowl. Stir margarine and water into dry mixture. Mix in only enough reserved flour to make very thick batter. Cover; let rest 10 minutes. Turn batter into greased 1½-quart casserole. Cover; let rise in warm draft-free place until doubled in size, about 30-45 minutes. Bake at 375°F. for 35 minutes or until done. Remove from casserole; cool on wire rack.

To Use FLEISCHMANN'S® Regular Active Dry Yeast: In large warm bowl, dissolve 1 package yeast in 1¼ cups warm water (105° to 115°F.). Beat in sugar, salt, margarine and 2 cups flour until smooth. Mix in pepperoni and enough remaining flour to make thick batter. Cover; let rise until doubled in size, about 1 hour.
Stir down; turn into greased 1½-quart casserole. Cover; let rise until doubled, about 1 hour. Bake as directed above.

*½ cup coarsely grated sharp Cheddar cheese can be substituted





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COOKIES

Continued from page 117

tered cookie sheets. If desired, pierce shortbread dough in decorative pattern with tines of fork.

☐ Bake shortbread just until firm, 25 to 30 mintues. Do not overbake and do not let shortbread darken; rearrange sheets in oven, if necessary, to insure even baking. Cool on wire rack. Makes 5 dozen 3-to-4-inch cookies.

CHOCOLATE-PECAN DOLLARS

- 3 teaspoons baking powder
- 1 teaspoon cinnamon
- 4-1/2 cups sifted all-purpose flour
- 2 cups sugar
- 1 cup (2 sticks) unsalted butter, softened
- 2 eggs, lightly beaten
- 1/4 cup milk
- 4 ounces unsweetened chocolate, melted
- 2 teaspoons vanilla extract
- 1 cup chopped pecans

☐ Add baking powder and cinnamon to flour and sift three times. Set aside.

☐ In large mixing bowl, cream sugar and butter together until light and fluffy. Add remaining liquid ingredients and mix until completely combined. With wooden spoon, stir in chopped pecans. Add sifted flour mixture, a little at a time, mixing well. Divide dough into quarters, and shape each section into a 2-inch roll. Wrap in plastic wrap and chill thoroughly, at least 30 minutes.

☐ Preheat oven to 400°. Line baking sheets with parchment paper.

☐ Working with one roll at a time, cut each into slices 1/8 inch thick. Place on prepared cookie sheet and bake for about 8 minutes, until cookies are crisp but not darkened. Cool on wire racks. Makes approximately 8 dozen 2-inch cookies.

THREE-CHOCOLATE BROWNIE COOKIES

- 4 ounces unsweetened Swiss chocolate
- 1/2 ounce semisweet Swiss chocolate
- 1/4 cup (1/2 stick) unsalted butter
- 1/2 cup sifted all-purpose flour
- 1/2 teaspoon baking powder
- 1/4 teaspoon salt
- 4 eggs
- 1-1/2 cups sugar
- 4 teaspoons instant coffee granules
- 1 teaspoon vanilla extract
- 2 cups semisweet chocolate chips
- 4-1/2 cups coarsely chopped walnuts

☐ Melt unsweetened chocolate, semisweet chocolate and butter in top of double boiler or in pan placed in oven. Remove from heat, stir well and set aside to cool completely.

☐ Sift together flour, baking powder and salt in bowl, and then set aside.

☐ In large mixing bowl, beat eggs, sugar, instant coffee and vanilla for 2 minutes. Add cooled chocolate and mix well. Add sifted flour mixture and beat only until ingredients are blended, scraping down sides of bowl with rubber spatula. With wooden spoon, stir in chocolate chips and nuts.

☐ Preheat oven to 350°. Line cookie sheets with aluminum foil.

☐ Drop dough by heaping tablespoonfuls onto prepared sheets and bake for 10 to 12 minutes. Do not overbake. Tops should be crisp and dry while centers remain moist and chewy. Cool completely on wire rack before serving or storing. Makes 5 dozen 2-inch cookies.

CHRISTMAS SPIDERWEB COOKIES

- 6 cups sifted all-purpose flour
- 1/2 teaspoon salt
- 1/2 teaspoon baking soda
- 1/2 teaspoon cinnamon
- 2 cups packed light brown sugar
- 1-1/2 cups (3 sticks) unsalted butter
- 3 eggs
- 1 teaspoon vanilla extract

☐ Sift together flour, salt, baking soda and cinnamon, and then set aside.

☐ Cream sugar and butter until light and fluffy. Add eggs, one at a time, beating well after each is added. Stir in vanilla. Gradually add flour, mixing just until smooth; do not overbeat. Divide dough into fourths and shape each section into a roll 2 inches in diameter. Chill until firm, at least 30 minutes.

☐ Preheat oven to 400°. Line cookie sheets with parchment paper.

☐ Working with one roll at a time, cut each into 1/4-inch slices. Using large glass jar or tumbler, flatten each round to 1/8 inch or less. (Cookie rolls can also be frozen and then sliced 1/8 inch thick.) Place cookies 2 inches apart on prepared sheets and bake 3 to 5 minutes. Cookie should be lightly browned and crisp inside. Cool cookies completely on wire racks before frosting.

☐ To make "spiderweb," frost each cookie first with chocolate ganache *(see page 125 for recipe)*. Fill pastry bag fitted with very small round tip (#0) with royal icing and pipe several parallel lines or circles evenly onto chocolate.

(Continued on page 121)





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GE

COOKIES

Continued from page 119

At right angles to lines, draw point of very sharp knife through, to "pull" icing. Lines can be drawn in either the same or alternating directions.

☐ Let icing harden completely before serving or storing. Makes 12 dozen 2- to 3-inch cookies.

CHOCOLATE-WRAPPED GIFT BOX COOKIES

- 1-1/2 cups sifted all-purpose flour
- 1/4 teaspoon salt
- 1 cup sugar
- 6 tablespoons sifted unsweetened cocoa
- 3/4 cup (1-1/2 sticks) cold unsalted butter, cut into small pieces
- 4 egg yolks
- 2 teaspoons vanilla

☐ Combine flour, salt, sugar and cocoa in bowl of food processor, and cut in butter, a piece at a time, until mixture resembles coarse meal. Add egg yolks and vanilla and process just until dough holds together. Shape into ball, wrap with plastic, and chill until firm, at least 30 minutes.

☐ Preheat oven to 375°. Line cookie sheet with parchment paper.

☐ On well-floured board, roll dough out to a 1/4-inch thickness. Cut into 1-1/2-inch squares and place on prepared baking sheets. Bake 12 to 15 minutes, until cookies are crisp but not darkened. Cool completely on wire racks before "wrapping" cookies with ribbons of piped chocolate ganache and "tying" with tinted royal icing *(see page 125 for recipe)*. Makes 6 dozen 1/2-inch cookies.

SUGAR COOKIE CUT-OUTS

- 9 cups sifted all-purpose flour
- 2 tablespoons plus 2 teaspoons baking powder
- 2 teaspoons salt
- 1 pound (4 sticks) unsalted butter
- 4 cups sugar
- 4 eggs
- 1 cup milk
- 1 teaspoon vanilla

☐ Sift together dry ingredients and set aside. Combine milk and vanilla and set aside.

☐ Cream butter and sugar together until light and fluffy. Add eggs, one at a time, and combine thoroughly.

☐ Mix in 1 cup of flour at a time, alternating with milk, and beat well after addition of each. Wrap dough in plastic wrap and chill until quite firm, at least 1 hour.

☐ Preheat oven to 375°. Line baking sheets with parchment paper.

☐ Divide dough into eighths. Working with 1 piece at a time, roll out dough on lightly floured board, turning dough frequently to prevent it from sticking, to 1/4-inch thickness. Cut dough with cookie cutters, place on sheets, and bake 8 to 10 minutes. Do not let cookies brown.

☐ Cool cookies completely on racks before decorating as desired with royal icing, or chocolate ganache *(see page 125 for recipes)*. Makes 3 dozen 4- to 6-inch cookies.

CHOCOLATE-CHOCOLATE CHIP COOKIES

- 1 cup sifted all-purpose flour
- 1 teaspoon baking soda
- 1 teaspoon salt
- 1 cup (2 sticks) unsalted butter or margarine
- 1 cup packed brown sugar
- 1 cup granulated sugar
- 2 eggs, at room temperature
- 1 teaspoon vanilla
- 6 ounces semisweet chocolate, melted
- 3 cups quick-cooking oatmeal, uncooked
- 1 cup semisweet chocolate chips
- 1/2 cups chopped walnuts

☐ Preheat oven to 350° and lightly butter baking sheet.

☐ Sift together flour, baking soda and salt, and set aside.

☐ In large mixing bowl, cream butter with sugars until light and fluffy. Add eggs, one at a time, beating well after each addition. Stir in vanilla. Fold in melted chocolate, oatmeal, chocolate chips and walnuts. Add sifted flour to mixture and blend thoroughly.

☐ Drop dough by rounded teaspoonfuls onto prepared baking sheets and flatten each just slightly with your hands. Bake about 15 minutes, until lightly browned, and cool on wire racks. Makes 4 dozen 2-inch cookies.

GINGERBREAD CUT-OUTS

- 1/2 pound (2 sticks) unsalted butter
- 1 cup packed light brown sugar
- 1-1/4 cups unsulfured molasses
- 3 eggs
- 8 cups sifted all-purpose flour
- 1 tablespoon baking soda
- 1 teaspoon salt
- 1 teaspoon allspice
- 1 teaspoon cinnamon
- 1 teaspoon ground cloves
- 1 teaspoon ground ginger

☐ Cream butter and sugar together until smooth. Add molasses and eggs and beat until combined.

☐ Sift 3 cups flour with baking soda, salt and spices, and gradually beat into

(Continued on page 122)



STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION
(REQUIRED BY 39 U.S.C. 3685)

1 Title of publication: House Beautiful
2 Publication No. 00186422
3 Date of filing: October 1, 1984
3 Frequency of issue: Monthly
A No. of issues published annually: 12
B Annual subscription price: $15.97
4 Complete mailing address of known office of publication: 1700 Broadway, New York, New York 10019
5 Complete mailing address of the headquarters or general business offices of the publishers: 959 Eighth Avenue, New York, New York 10019
6 Full names and complete mailing address of publisher, editor, and managing editor: Publisher: The Hearst Corporation, 959 Eighth Avenue, New York, New York 10019 Editor: JoAnn Barwick, 1700 Broadway, New York, New York 10019 Associate Publisher: Clifford P. Tallman, Jr., 1700 Broadway, New York, New York 10019
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8 None.
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10 Extent and nature of circulation—A. Total No. copies (Net Press Run): Average No. copies each issue during preceding 12 months, 1,085,380; actual No. copies of single issue published nearest to filing date, 1,100,600. B. Paid circulation—1. Sales through dealers and carriers, street vendors and counter sales: Average No. copies each issue during preceding 12 months, 272,783; actual No. copies of single issue published nearest to filing date, 269,300. 2. Mail subscription: Average No. copies each issue during preceding 12 months 591,222; actual No. copies of single issue published nearest to filing date, 596,700. C. Total paid circulation (sum of 10B1 and 10B2): Average No. copies each issue during preceding 12 months, 864,005; actual No. copies of single issue published nearest to filing date, 866,000. D. Free distribution by mail, carrier or other means samples, complimentary, and other free copies: Average No. copies each issue during preceding 12 months, 15,700; actual No. copies of single issue published nearest to filing date, 18,300. E. Total distribution (sum of C and D): Average No. copies each issue during preceding 12 months, 879,705; actual No. copies of single issue published nearest to filing date, 884,300. F. Copies not distributed—1. Office use, left over, unaccounted, spoiled after printing: Average No. copies each issue during preceding 12 months, 8,600; actual No. copies of single issue published nearest to filing date, 10,600. 2. Return from news agents: Average No. copies each issue during preceding 12 months, 197,075; actual No. copies of single issue published nearest to filing date, 205,700. G. Total (sum of E, F1 and 2—should equal net press run shown in A): Average No. copies each issue during preceding 12 months, 1,085,380; actual No. copies of single issue published nearest to filing date, 1,100,600.
11 I certify that the statements made by me above are correct and complete.
(Signed) Clifford P. Tallman, Jr.

COOKIES

Continued from page 121

butter mixture. When incorporated, add remaining flour, a cup at a time, beating just until mixed. Dough should be heavy and stiff; if not, add more flour (up to 1 cup) as needed. Divide dough in half, wrap each in plastic wrap, and chill at least 2 hours.

☐ Preheat oven to 350°. Line baking sheets with parchment paper.

☐ Working with one part of dough at a time, roll out dough on heavily floured board to 1/8-inch thickness, turning dough frequently and flouring board to keep it from sticking. Cut out shapes with cookie cutters, place on baking sheets, and cook 10 to 15 minutes, until cookies are done but not browned. Cool cookies completely on wire racks before decorating with icing *(see page 125 for recipes)*. Makes 3 dozen 4- to 6-inch cookies.

CHOCOLATE-PECAN DROP COOKIES

1-3/4 cup sifted cake flour
1/2 teaspoon baking soda
1 teaspoon baking powder
1/2 teaspoon salt
1/2 cup buttermilk
1/2 teaspoon vanilla extract
1/2 cup (1 stick) unsalted butter
1-1/4 cups sugar
2 eggs, lightly beaten
3 ounces unsweetened chocolate, melted
48 pecan halves

☐ Preheat oven to 350°. Line baking sheet with parchment paper.

☐ Sift together dry ingredients. Combine buttermilk and vanilla and set aside.

☐ Cream together butter and sugar until light and fluffy. Add eggs and melted chocolate and mix well. Add dry ingredients to butter mixture alternately with buttermilk, beating well after addition of each. Drop batter by teaspoonfuls 2 inches apart onto prepared baking sheets. Place pecan half in center of each cookie and bake 12 minutes, until cookies have begun to harden. Cook completely on a wire rack. Makes 4 dozen 2-inch cookies.

CHOCOLATE ALMOND CRINKLES

1/2 cup (2 sticks) unsalted butter
1-1/2 cups packed dark brown sugar
6 ounces semisweet chocolate chips
2 cups finely ground almonds
2 eggs
2 teaspoons vanilla extract

☐ Preheat oven to 350°. Line baking sheets with buttered parchment paper.

☐ In heavy saucepan over medium heat, melt butter with sugar, stirring constantly until sugar dissolves and mixture begins to bubble around edges. Lower heat, add chocolate, and continue stirring until chocolate is melted and thoroughly combined. Remove from heat and stir in remaining ingredients with wooden spoon. Mixture will be very thick. Drop heaping teaspoonfuls of batter onto prepared sheets, leaving at least 2 inches between cookies because they will spread. Bake 10 to 12 minutes, remove from oven and place baking sheet in refrigerator until cookies are chilled. Makes 30.

CRISP COCOA WAFERS

1-1/2 cups sifted all-purpose flour
1-1/4 teaspoons baking powder
Pinch of salt
3/4 cup (1-1/2 sticks) unsalted butter
1-1/4 cups sugar
1 egg, lightly beaten
1 tablespoon dark rum
3/4 cup sifted cocoa
4 ounces semisweet chocolate, melted

☐ Sift together flour, baking powder and salt and set aside.

☐ With electric mixer, beat butter until light and fluffy in large bowl. Add sugar and beat for 2 minutes. Mix in egg and dark rum. Turning mixer to lowest speed, gradually add cocoa, scraping down sides of mixing bowl with rubber spatula. Add sifted flour mixture and beat only until smooth, but continuing to scrape down sides of bowl. Turn onto large piece of plastic wrap; wrap well. Chill until firm enough to roll, at least 1 hour.

☐ Preheat oven to 400°. Line cookie sheets with aluminum foil.

☐ On lightly floured board, quickly roll out 1/4 of the dough to 1/8-inch thickness. Cut dough with 3-inch round, fluted-edged cookie cutter, and place on foil-lined sheets. Bake 8 to 10 minutes, being careful not to let edges burn. Remove cookies from oven and cool on wire rack.

☐ When cookies have cooled completely, dribble melted chocolate over top of each in haphazard fashion, and let chocolate harden before serving or storing. Makes 3 dozen 3-inch cookies.

(Continued on page 125)


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COOKIES

Continued from page 122

SPICED CHOCOLATE CUT-OUTS

- 2-1/4 pounds (9 sticks) unsalted butter
- 5-1/4 cups sugar
- 6 eggs, lightly beaten
- 9 cups sifted all-purpose flour
- 4-1/2 cups sifted unsweetened cocoa
- 3/4 teaspoon salt
- 1 teaspoon freshly ground black pepper
- Scant 1/2 teaspoon cayenne pepper
- 1 tablespoon cinnamon

☐ In large mixing bowl, cream butter and sugar together until light and fluffy. Add eggs and beat well.

☐ Sift dry ingredients together and gradually to butter mixture, stirring until incorporated. Dough should be stiff; if it seems soft add up to 1/2 cup extra flour. Divide dough into eighths; wrap each in plastic. Chill until firm, at least 1 hour.

☐ Preheat oven to 375°. Line baking sheets with parchment paper.

☐ On well-floured board roll dough out to 1/8-inch thickness. Cut dough with cookie cutters and place on baking sheets. Bake 8 to 10 minutes, until crisp but not darkened.

☐ Let cookies cool on wire racks before icing *(see recipes following)*. Makes 4 dozen 4- to 6-inch cookies.

ROYAL ICING

- 2 cups sifted confectioners' sugar
- 2 egg whites
- Lemon juice to taste
- Food coloring

☐ Mix all ingredients together until smooth. Spread or pipe onto cooled cookies as desired.

CHOCOLATE GANACHE

- 3/4 pound semisweet chocolate
- 3/4 cup heavy cream

☐ Chop chocolate into small pieces; put in heatproof bowl. In small saucepan, bring cream to boil. Pour over chocolate; stir until mixture is smooth and chocolate dissolved. Spread on cooled cookies.■

SHOWSTOPPER BREADS

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SUNFLOWER BREAD

- 1-1/2 packets yeast
- 3 cups warm water
- 3 teaspoons salt
- 1/4 cup lightly toasted sunflower seeds, pulverized in blender or food processor
- Around 7-3/4 cups unbleached flour
- 1 egg yolk beaten with 2 teaspoons water for glaze
- 4 tablespoons poppy seeds
- Large pinch turmeric or powdered saffron

☐ Dissolve yeast in water. Add salt and sunflower seeds. Stir in flour until a dough thick enough to knead results. Turn dough out onto floured counter and continue kneading and working in flour until dough is firm and elastic (around 10 minutes). Place in oiled bowl, oil surface and cover with towel. Let rise 1 hour in warm spot. Oil large baking sheet or pizza pan.

☐ Remove dough from bowl, place it on pan, and flatten with rolling pin to a 13- to 14-inch circle. Leave center thicker, edges thinner. Press an 8-inch diameter bowl into center of dough to leave an impression. Brush 8-inch center with egg yolk glaze. Cover center with solid layer of poppy seeds to make center of sunflower.

☐ With knife, cut from edge of circle out to rim at 3/4-inch intervals to divide into "petals." Gently round outer ends of each petal by tucking corners under. Lift and curl a few petals; overlap them here and there. Stir turmeric or saffron into remaining glaze. Brush

(Continued on page 127)



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SHOWSTOPPER BREADS

Continued from page 125

on petals. Let rise 20 minutes. Preheat oven to 350°.

☐ Bake for 35 to 40 minutes or until petals are golden. Makes 1 sunflower.

CHEWY WHEATEN BREADSTICKS

- 2-1/2 cups warm water
- 1 packet yeast
- 1 teaspoon sugar
- 2 teaspoons salt
- 1/4 cup whole-wheat flour
- 3/4 cup gluten flour
- 4 cups unbleached flour
- 1 egg yolk beaten with 2 teaspoons water for glaze

☐ Place warm water in bowl. Dissolve yeast and sugar in water. Stir in salt, whole-wheat and gluten flour. Add enough unbleached flour to make dough that can be turned onto counter. Knead and work in remaining flour until dough feels firm and is not sticky. Knead another 5 minutes; place in oiled bowl. Cover with towel. Let rise 1 hour in warm spot.

☐ Oil two large baking sheets. Without punching dough down, pull off portions about the size of two eggs. Roll out each portion under palms of hands until dough is around 15 inches long and there is a "head" on each stem. Place on baking pans. Brush with egg yolk glaze.

☐ Using scissors, snip rows of "kernels" down side of each head. Bend some heads to right, others to left, but leave most straight. Press a crease down center of each head with back of a knife. Let rise for 15 minutes. Preheat oven to 375°.

☐ Bake breadsticks for about 10 minutes until brown on bottom. Turn over to brown on top. Bake 10 minutes more. Breadsticks should not be too hard or crisp. Serve fresh. Makes around 15 to 18 breadsticks.

CINNAMON RAISIN BRIOCHE

- 2 tablespoons sugar
- 6 eggs
- 2 tablespoons milk
- 1 teaspoon vanilla
- 1 packet yeast
- 1 teaspoon salt
- 1/2 teaspoon cinnamon
- 3 cups bread flour
- 1 stick unsalted butter, softened
- 1/3 cup soft raisins
- Confectioners' frosting (confectioners' sugar, water and vanilla)
- Red glacéed cherries
- Angelica or green glacéed cherries

(Continued on page 129)

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SHOWSTOPPER BREADS

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☐ Mix sugar, eggs, milk and vanilla in metal bowl of mixer. Place over low heat; stir with hand until mixture is warm. Place bowl on mixer. Attach dough hook or flat blade.

☐ Add yeast, salt, cinnamon and 1 cup flour. Mix gently for 2 minutes. Add remaining flour, then continue to mix at medium-low speed for 8 minutes. Stop machine and scrape down bowl every 2 minutes.

☐ Add soft butter and raisins to dough in 4 portions; beat for 1 minute between each addition. Dough should be very smooth and elastic.

☐ Place dough in clean, oiled bowl. Cover with towel, and let rise in warm place for 1 hour.

☐ Butter 1 large (8-cup) or 2 small (4-cup) brioche molds and place dough in mold. Let dough rise until it reaches top of pan. Bake in a 350° oven (50 minutes for large brioche; 35 to 40 minutes for smaller brioches).

☐ When cool, frost with confectioners' frosting, and decorate with glacéed cherries and angelica. Makes 1 large or 2 small brioches.

GINGERED APPLE LOAF

- **4 cups unbleached flour**
- **1/3 cup sugar**
- **1 teaspoon salt**
- **1 packet plus 2 teaspoons yeast**
- **1/3 cup water**
- **1/3 cup milk**
- **3 tablespoons butter**
- **1 apple, peeled, cored and grated**
- **1 teaspoon lemon zest**
- **1 teaspoon ginger**
- **1 egg, at room temperature**
- **1/2 cup blanched almonds, chopped**
- **3 tablespoons apple or red currant jelly**
- **3 or 4 shades of colored sugar crystals**

☐ In large bowl, combine 1 cup of flour with sugar, salt and yeast.

☐ Place water, milk and butter in pan. Heat until butter melts. Stir liquid into dry ingredients. Beat with spoon. Add apple, lemon zest, ginger, egg and 1/2 cup flour. Stir until dough is smooth. Add remaining flour and turn out onto counter. Knead until smooth and elastic. Work dough for 10 minutes, adding enough extra flour to keep dough from sticking. Place in oiled bowl, oil surface of dough, then cover with towel. Let rise in warm spot for 1 hour.

☐ Butter an 8-cup charlotte pan or other mold or molds. Place dough in

(Continued on page 131)

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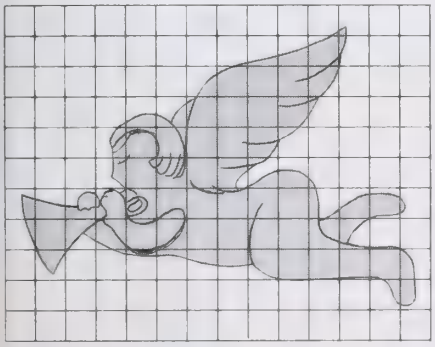
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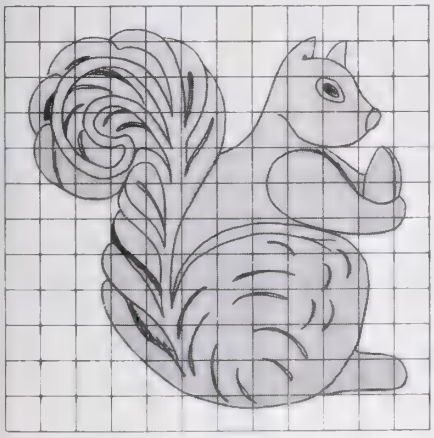
pan and let rise to rim. Bake in preheated oven for 45 minutes. Let bread cool briefly, then unmold onto rack.

☐ When bread is cool, melt apple jelly in a saucepan over low heat. Brush jelly over entire bread. Make concentric circles of colored sugar crystals around top. Makes 1 large or 2 smaller loaves.

BASIC GINGERBREAD

- 5 ounces unsalted butter
- 3/4 cup dark brown sugar
- 1/2 cup granulated sugar
- 2 large eggs, lightly beaten
- 1/4 teaspoon salt
- 1 teaspoon cinnamon
- 1 teaspoon ginger
- 1/4 teaspoon allspice
- 4-1/3 cups all-purpose flour
- 1 teaspoon baking soda
- 1/3 cup hot water
- 2 dark raisins
- A brasil nut in the shell
- 1 tablespoon cocoa





☐ *(Note: On the patterns above 1 square equals 1 square inch.)* Squirrel and cherub are Early American designs translated into gingerbread and "antiqued" with cocoa paint. Draw shapes on cardboard first, then cut out and place on rolled dough. Trace shapes with knife, remove excess. Use remaining dough to sculpt the gingerbread.

☐ Cream butter and sugars together in large bowl; stir in eggs. Sift together salt, spices and flour. Dissolve baking soda in hot water; stir it and flour mixture alternately into butter mixture until well blended. Dough should be stiff. Cover and refrigerate overnight. Knead briefly next day. If it seems soft, knead in an additional 1/4 cup or so of flour.

☐ Roll out to 1/4-inch thickness. Transfer dough to greased baking sheet. Place pattern on dough; trace with knife. Squirrel is around 11 inches tall; cherub around 13 inches long.

☐ With remaining dough, model features. Trace lines lightly into dough. Keep a cup of water nearby and moisten small portions of dough as they are added to the form for relief. Moisten fingertips. Smooth and sculpt dough. Roll small strands of dough and attach for fur and hair. To make squirrel's eye, press 2 raisins together and place on dough. Outline eye with strand of dough. Place nut in squirrel's paws.

☐ Bake in preheated 325° oven for about 1 hour. If any parts of gingerbread begin to overbrown, cover with foil. Remove to rack; cool before "antiquing."

☐ *To "antique" cookies:* Mix 1 tablespoon cocoa with 1 tablespoon water. Use soft cloth or finger to accent features and shadow figures. Brush off excess with cloth.■

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GARDEN GUIDE



DECEMBER

Winter gifts for gardeners who look ahead to spring

By KEN DRUSE

This holiday season we're *making* all our gifts for gardeners. Along with new plants started from cuttings my niece Jill is making seed packets from envelopes decorated with drawings of flowers and vegetables and filled with saved seeds from the garden. My friend Leigh is making terrific "flower-lover's helpers" that travel to the garden or roadside to keep cut flowers fresh. An artist friend, Pam Morrison, is printing on rice paper with real fruits and vegetables. And I'm making Christmas tree topiary kits for the indoor gardeners on my list.

Leigh's gifts are made from three 46-ounce juice cans. A 1-inch-diameter dowel about 30 inches long is placed in the center of the cans while they're on a table top. The cans are wired together around the bottom indentation, and small screws through the sides of the cans go into the dowel about an inch down from the top rim. A hole is drilled through the top of the dowel for a small section of thinner dowel that is glued in place to make a handle. The assemblage is spray-painted green, and a pink bow tied to the handle completes the package.

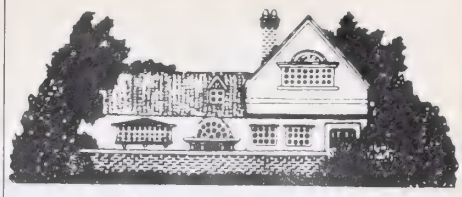
Pam's prints have rows of colorful impressions of fruit and vegetable sections. Fresh apples, bananas, cucumbers, strawberries and the like are cut in half, in wedges or used whole. Pam dips them in artists' oil colors thinned with turpentine and prints grid designs on rice paper, but any arrangement can be made on absorbent paper.

My topiary kit has an 18-inch-high cone of small-gauge chicken wire, a large bag of unmilled sphagnum moss, a plant stake, a flowerpot, green florists' wire and three small-leafed ivy plants such as "crow's foot" or "sweetheart" varieties. Instructions explain how to fill the cone and pot with moss, plant ivies around the pot's edge and anchor the "tree" with the stake. Trees are watered with the sprayer at the kitchen sink.

We're also making garden "bells" from imported terra-cotta flowerpots. A strip of leather thong or rope about 4 feet long is threaded through the drainage hole of an inverted 6-inch pot and is tied around a stick so that it won't pass back through the hole. A large metal nut from the hardware store is tied about 4 inches below the stick to make the clapper. The end of the rope is left long and free for ringing and a loop is tied at the top end for hanging the bell on a hook by the garden gate.

Let imagination guide you in making the most innovative and personal gifts. They're unique ways to say "Happy Holidays" from one gardener to another.■

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ONE CHRISTMAS

Continued from page 41

Snoopy in yarn; a tiny Santa Claus; the jeweled butterfly made by one of my students. I remembered the year I was so poor—right after my divorce—that I had made my own stars cut out of tin. I had a few left and hung a silver one as symbol. Then I filled in with the old colored balls, all shapes and sizes, that I had accumulated over time. Some of their glitter was wearing off. "Not too near the tip," I heard Mother warn.

Then I plugged in the lights and stepped back. The tree looked as magical as all the ones I remembered, and it breathed out a fragrance of northern woods like nothing else in this balmy California clime. How could I possibly have thought of doing without this evergreen symbol of the winter solstice?

My two poetry workshops met. The members admired the tree and left little packages under it. "They're not *presents,*" they said, "just reminders."

The following week at two traditional pre-Christmas gatherings, old friends exchanged gifts (from serious to silly) carrying messages and poems not lightly tossed off, to be opened in strict hierarchical order. I received a new teddy bear in a pink tutu, a doll with a music box in her innards, a wand of dried lavender, photographs of Monet's Giverny, narcissus bulbs. . . .

Christmas Day would be the usual happy dinner with my neighbors. I needed to spend Christmas Eve alone, feeling my way through music and poetry to the sources of life. I put Tom's picture in a tiny pewter frame I had just received and hung it nearby. We all need guarding, I thought, and what better job for someone named Angelpuss? I curled up in the big chair. The lights from the tree were reflected in the window. The bell ringers of Beacon Hill dropped silver carols into the shadowy room. Christmas was not just a date in a sacred calendar but a constant, to be turned to again and again for renewal, for comfort in loss, for joy. Birth and death. How inextricably are they joined.

The colored lights blinked on and off. Merry Christmas, world.■

Ms. Burden, a poet, teacher and journalist, is poetry editor of Yankee *magazine.*



TRAVEL

Continued from page 46

paused in ***The Basket Place*** (305 E. River) to admire the Sykes Creek and Appalachian melon baskets and those made of grape vine, dyed reed, cocoa pluman and Spanish moss. Appealing stocking-stuffers were miniature baskets with holly sprigs that cost $1.50. ***The Cutest Little Shop in Town*** (19 E. River) was justly named—a toy shop whose selections included $3 hand-painted wood miniatures of historic Savannah houses. We also liked the painted wood bathtub sternwheeler models for $3.50 at ***Savannah Sails & Kails.***

While in Savannah we found other good gift and souvenir sources to be the gift shops in Historic Savannah Foundation museum houses open to the public.

We dined at ***Chart House*** (202

(Continued on page 136)

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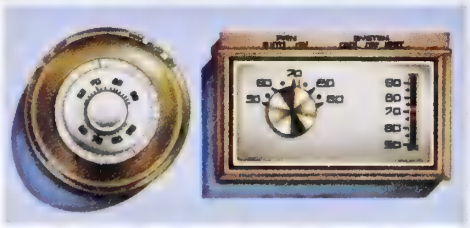


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Continued from page 134

W. Bay), a warehouse building said to be the oldest masonry structure in Georgia. The menu featured steaks and prime rib, but we sampled swordfish and flounder baked in its own juices. Memorable were the local touches: Squaw Bread, made with molasses and brown sugar, and Mud Pie—chocolate-cookie crust, coffee ice cream and fudge sauce topped with whipped cream and almonds.

By far our most elegant meal was at ***17 Hundred 90*** (307 E. President), a 15-room inn as well as restaurant. In candlelit splendor we tried local She Crab Soup, poached sea trout "Doria" (with sautéed cucumbers, tomatoes and mushrooms in wine), shrimp stuffed with crabmeat and poached flounder Tybee (with herbs, local shrimp and oyster in a light cream sauce).

With our new friends, Jeannie Sims and the Stanfords, we had a festive preholiday meal at ***Garibaldi's Escape Café*** (315 W. Congress). Our hosts urged us to order such off-the-card specialties as spaghetti with mussels marinara; baby salmon split, filleted and broiled; and Shrimp Mimosa (shrimp on spinach fettuccine topped with a light cream sauce). *Supremo!*

The most quintessentially Savannahian meal we had was lunch at ***Mrs. Wilkes' Boarding House*** (107 W. Jones). The building had no sign; we'd been told we would recognize the place by the line that formed outside—on most days as early as 11:30 A.M. Dining was family style at large tables. Food was the common denominator, and there was more than any of us could eat. Served to our table-for-eight were fried chicken, Spanish rice, black-eyed peas, collard greens, beets, potato salad, potatoes, rutabagas, yellow squash, roast beef, gravy for the meat and to spoon onto baking-powder biscuits or corn muffins, coconut cream pie, deep dish apple pie, banana pudding, iced tea . . . all for only $5 per person.

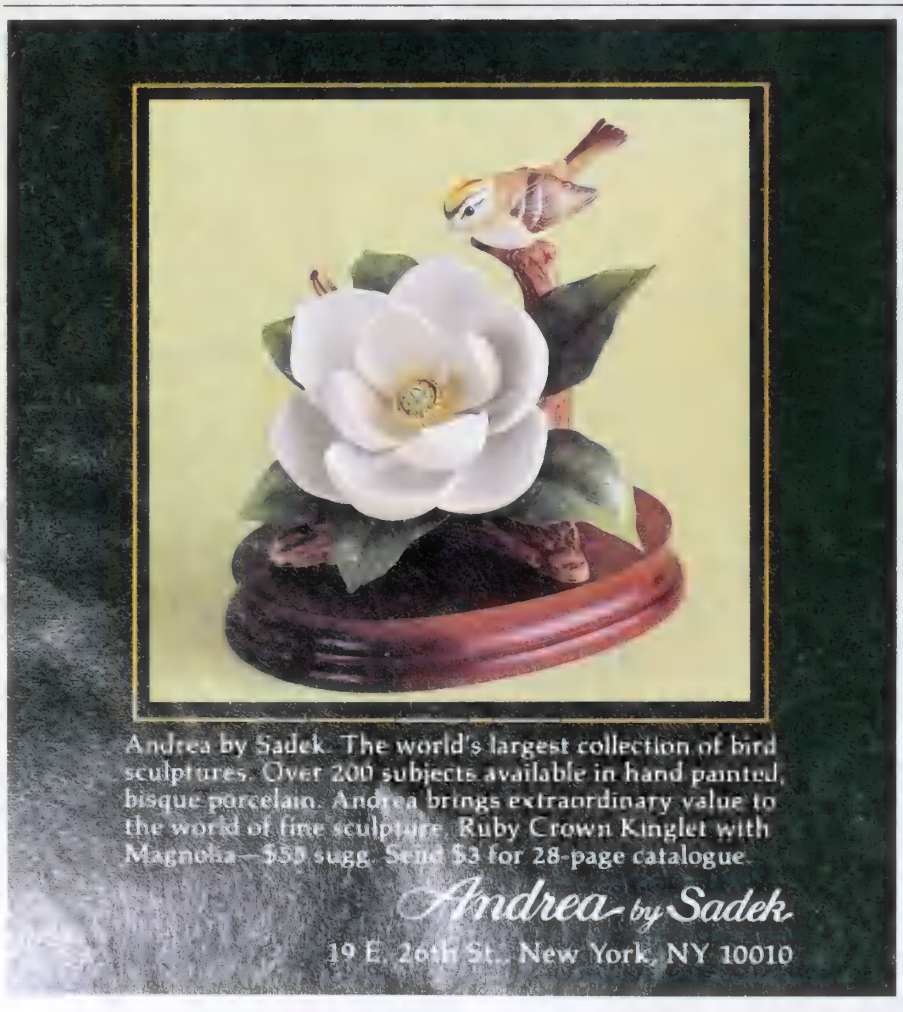
We ended our stay in Savannah weary from walking and sated from more food than we should have eaten. In early evening we boarded Amtrak's Silver Meteor and settled into our sleeping-car arrangement.

Next morning, over breakfast served on crisp linen napery in the dining car, we reviewed the sight-seeing whirlwind. Recalling other cities she'd visited my wife, Nancy, gave each its due but concluded finally, "Savannah is special."

That thought has remained with all three of us ever since.■

SOURCES/TRAVEL INFORMATION

- **Historic Savannah Foundation,** 41 W. Broad St., Savannah, GA 31402. Phone: (912) 233-7703.
- **Savannah Area Convention & Visitors Bureau,** 301 W. Broad St., Savannah, GA 31499. Phone: (912) 233-6651.
- **Downtown Neighborhood Assn.,** 117 Perry St., GA 31401. Phone: (912) 234-4088 or 232-0891.
- **Amtrak's** 500-city system allows for easy connections to Savannah. There are six trains that serve the city specifically; two overnighters from New York to Miami make scheduled stops in Savannah. They are also equipped with full dining-car service. Day trains have snack bars. Amtrak has a family package for holiday travel throughout the country. Contact your travel agent for details.



PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M) contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

●*Pages 18 and 19: 1)* **"Lucky" black cat rug kit,** hand painted canvas, 36 by 25 inches, complete instructions $96; wools, $47; as pillow, 17 by 13 inches with painted canvas and wools, $75. Include $2.50 per item for shipping and handling—Erica Wilson Needle Work (R), 717 Madison Ave., NY 10021. *2)* **Do-it-yourself cookie cutter kit:** Pooh Bear, Toy Soldier, Giraffe, Bee Hive, Sunbonnet Girl; complete kit includes two practice metal strips, 10 tin-plated steel pieces, 20 solid solder strips, five full-sized patterns, $15.50 plus shipping and handling, 6½ percent California sales tax—Benders Delight (R), PO Box 5188, Pleasanton, CA 94566. A 24-by-18-inch **marble pastry board** from Pottery Barn, $24, 250 W. 57th St., NY, NY 10021. Paper doilies from Wolfman, Gold & Good Co., 142 E. 73rd St., NY, NY 10013. *3)* **Needlepoint pillow,** wildflower series; Jack-in-the-pulpit, purple violet available, $75—Needlepoint Design (R), 333 Peruvian Ave., Palm Beach, CA 33480. *4)* **Shaker towel rack kit** #F211 sandpaper, glue, hardware, medium stain; light stain mahogany stain, ebony stain, oil finish available (no extra charge), instructions—Shaker Workshops (R) PO Box 1028, Concord, MA 01742. **Linen hand towel kits** with crocheted borders by Claudia Graham: #E

(Continued on page 138



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PRODUCT INFORMATION

Continued from page 136

border with crosses, #E12 Margaret, #E10 Hilary, #E11 Betsy, #E3 border with flowers, #E5 border with ribbon; imported huck white linen towels, white damask towels with shield for embroidery, crochet cotton for borders included with complete directions, $11.50 each plus $1.50 shipping and handling. Complete brochure, $1—Claudia Graham Designs in Crochet (R), PO Box 1227, Scarsdale, NY 10583-9227. **Kate wallpaper** #F373, moss/rose/white—Laura Ashley (R), 714 Madison Ave., NY 10021. *5)* **Wreath of fragrant herbs, herbal flowers, cinnamon sticks,** 17-inch diameter, complete with materials and instructions, $35 plus $3.50 for shipping and handling—Stillridge Herb Farm (R), 10370 Rte. 99, Woodstock, MD 21163. *6)* **Decoupage** kit, choice of pastel or white background color, instructions, $26.95; include $4 for shipping and handling—Adventures in Crafts Studio (R), Dept. HB, 1321 Madison Ave., NY 10128. Antique **painted black lacquer stacking table**—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021. *7)* **Egg basket kit** #1-13-2567, 9 by 9 inches high finished, $17.95; **Berry basket kit** #1-13-2566, 7 by 11 inches high finished, $14.95; include $4.95 for shipping and handling—Sturbridge Yankee Workshop (R), Dept. PFA #33, Blueberry Road, Westbrook, MA 04092, (800) 343-1144. *8)* **Combed and grained boxes** painted by Dee Davis: round Shaker box, 12-inch diameter, $32.95; rectangular box, 7½ by 11 by 3½ inches high, $29.95, complete with hinges, easy instructions; include $4 per kit for shipping and handling—Adventures in Crafts Studio (R), Dept. HB, 1321 Madison Ave., NY 10128. **Peyrolles #1003, peach undercloth fabric,** 100 percent cotton—Fabriyaz (T), 41 Madison Ave., NY 10010. *9)* **Eighteenth-c. spice potpourri kit;** other fragrances available including rose, lemon, verbena, lavender, $13.95 plus $2.50 for shipping and handling; **Pomander ball kit,** ¼ pound whole cloves and spice mixture for three or four balls, $8.50 plus $2 for postage and handling—Stillridge Herb Farm (R), 10370 Route 99, Woodstock, MD 21163. **Antique linen and antique pine washstand**—The English Way (R, T), 115 E. 60th St., NY 10021. **English porcelain Derby bowl,** c. 1810; **English cut glass pitcher** c. 1830—Bardith Porcelains (T, R), 901 Madison Ave., NY 10021. **Sterling silver pin box**—Henri Bendel (R), 10 W. 57th St., NY 10022. **Conservatory #F380 wallpaper,** leaf green/white—Laura Ashley (R), 714 Madison Ave., NY 10021. *10)* **"Lace Cloud" afghan kit;** 45 by 54 inches, yarn and instructions, $45 plus $2.50 postage and handling—Erica Wilson Needle Works (R), 717 Madison Ave., NY 10022. **"Wesley" Molaini Yarn**—Lion Brand Yarn Co. (M), 1270 Broadway, NY 10001. *11)* **Band boxes:** set of three stacking boxes, $12.50, heart shape box, $5; single oval box also available, $5, full instructions—T. Bragge-Merchant (R), 626 S. Main St., Winston Salem, NC 27101; Pickwick Paper Works (M), PO Box 10698, Winston-Salem, NC 27108. **Camel teddy bear kit #DF204** designed by Alice Le Clairs, $8 plus $2 shipping and handling; catalog, $1—Bear-In-Mind (R), 20 Beharrel St., Concord, MA 01742. *12)* **Kit for nest of three blue and white sponge-painted bowls,** 7, 9, and 11 inches in diameter, instructions—Mary Donald Floorcloths (R), 457 Schoolhouse Lane, Devon, PA 19333. Blue and white ¼-inch striped tablecloth—Ralph Lauren Home Furnishings Inc. (M), 1185 Avenue of the Americas, NY 10026. **Antique white linen cloth**—Victorian Garden, 144-27 75th Rd., Flushing, NY 11367.

HB LOOKOUT

●*Page 22:* **Ronaldo Maia,** 27 E. 67th St., NYC 10021.

●*Page 27:* **Aldo Rossi's espresso maker by Alessi,** is available at many gourmet and department stores. For stores near you, write to Alessi U.S.A., 281 Albany St., Cambridge MA 02139. **Environmental music tapes**—Zona, 484 Broome St., NY 10014. **Matthews 1812 House,** Box 15HB, Whitcomb Hill Rd., Cornwall Bridge, CT 06754; free brochure includes baked goods, condiments and subscriptions (set your own dates for gift deliveries).

●*Page 31:* For ***A Prairie Home Companion*** merchandise, write for National Public Radio's free catalog: *Wireless,* 45 E. Eighth St., St. Paul, MN 55101. Check local listings for the show's broadcast times in your area. **Bruno Munari's coloring book**—Museum of Modern Art, Publications, Sales and Services, 11 W. 53rd St., NY 10019; catalog, $2. **Little Thinker tapes** are available by mail from The Horchow Collection, PO Box 819066, Dept. ME248, Dallas, TX 75381-9066; a set of six, $42.90. **"Made for Trade"**—Winterthur Gift Catalog; (800) 441-8229, in Delaware, 656-8591, ext. 405. ***The Video Wine Guide***—HomeTrends, 110 Painters Mill Rd., Owings Mills, MD 21117. ***Sing Me to Sleep,*** free with a donation of $10 or more to the New York Metropolitan Committee for UNICEF, 331 E. 38th St., NY 10016.

THE JOY OF CHRISTMAS

●*Page 49:* **Hand-blown one-of-a-kind glass tree ornaments made by individual artists**—The Glass Store (R), 1242 Madison Ave., NY 10028; Paul Leonard, PO Box 81, Roxbury, CT 06783.

●*Page 51:* **Natural moss and lichen wreath** by Jan Green; $80—Jan Green (R), Merchant Road, Jefferson, NY 12093.

●*Pages 52 and 53:* **Follen Community Church,** Unitarian Universalist, 755 Massachusetts Ave., Lexington, MA 02173; Reverend Polly Laughland Guild. **Boxwood and grapevine wreath with succulent plants,** $125—Carlson Kayla (R), 115 W. 28th St., NY 10001. **Birch wreath with Granny Smith apples,** eucalyptus and moss by Paul Gregory Bott, $150—Twigs (R), 399 Bleecker St., NY 10014. **Wreath shown on doorway of the Dwight-Barnard House,** c. 1725, in Deerfield, Mass., one of 12 restored house museums open to the public. For more information write to The Friends of Historic Deerfield, Box 321, Deerfield, MA 01342.

●*Page 54:* **All-natural outdoor tree** by Robert K. Lewis for his sports club in Locust Valley—Robert K. Lewis Associates Inc., 300 E. 59th St., NY 10022.

●*Page 55:* **Twisted grapevine wreath** by Paul Gregory Bott can also be used as centerpiece, 24 inches round, rubrum lilies, Queen Anne's lace, dried rose hip berries, woven grape ivy (flowers in water tubes for changing) $75—Twigs (R), 399 Bleecker St., NY 10012.

●*Page 57 (middle left):* **Wooden doves,** hand carved, painted with heart on beak, $14; **wooden sheep on wheels,** $35; **painted rocking horse** by Lucille Eckel, $16; **wooden toy soldier,** $14; **quilt pony rocker** with rope mane and tail, $12; **18th- and 19th-century American furniture, folk art, quilts, new and antique Christmas decorations all available**—Cherishables Antiques (T, R), 1608 20th St. N.W., Washington, DC 20009; owner: Marilyn Hannigan. *Bottom right:* **wreath** with mixed grasses, clover, eucalyptus berries, leaves, $60—**making a rose-covered wreath** Carlson Kayla (R), 115 West 28th St., NY 10001.

●*Cover and page 64 (bottom left):* **Red paisley throw,** $450—Vito Giallo Antiques (R), 966 Madison Ave., NY 10021. **Tree and Wreath**—Claire's, The Perennial Garden Center, Haviland Hollow Rd., Patterson, NY 12563, (914) 878-6632.

A HANDMADE COUNTRY CHRISTMAS

●*Pages 66 to 73:* **Hicks and Meigh English ironstone soup plates, dinner plates and platter, c. 1820; orange and blue Ridgeway compote, c. 1830; Wedgwood drabware game dish, c. 1810, English green cut glass salts, c. 1790; English majolica dessert plates, c. 1860; English nailsea sherry glasses, c. 1820**—Bardith (R), 901 Madison Ave., NY 10021. **All sterling silver flatware, serving pieces, candlesticks**—James Robinson Inc. (R), 15 E. 57th St., NY 10022. **Linen napkins**—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Blankets,** 100 percent wool—The Scottish Lion (MO), Route 16, North Conway, NH 03860, catalog, (800) 258-0370. **Antique wool paisleys as tablecloths**—Cherchez (R), 864 Lexington Ave., NY 10021. Food prepared and styled by Nadine; Phone: (212) 437-8767. **John Cross's carved wood figures**—Jay Johnson's American Folk Heritage Gallery (R), 1044 Madison Ave., NY 10021. **Gold, red and clear Christmas tree ornaments,** The Magic Collection—Vincent Lippe (T), 11 E. 26th St., NY 10010. **Christmas trees and evergreen roping**—Klein's Kill Tree Farm (R), Route 31, R.D. 2 Hudson, NY 12534. **Dried flowers:** lotus pod, deer moss, wood daisy, yarrow, ram's horn, spiral top, cane fruit—Peoples Flower Corp. (R), 786 Sixth Ave., NY 10009.

(Continued on page 140)

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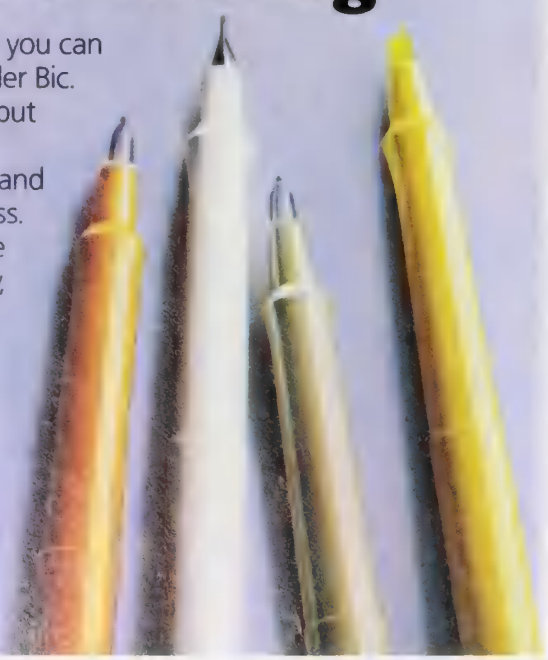
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PRODUCT INFORMATION

Continued from page 138

CITY LIVING IN A TRANQUIL STATE

Pages 74 and 75: **White ceramic tree trunk candlestick holders** by Paul Nelson, ammonite (sea) fossils—LCS Inc. (T), 1059 Third Ave., NY 10021. **Cylinder glass vase** #840-464-921—Tiffany & Company (R), Fifth Ave. and 57th St., NY 10022. **Aalto vase** #3084—Museum Gift Shop, Museum of Modern Art (R), 11 W. 53rd St., NY 10019. **Throw,** 100 percent wool—Agnona (T), 37 W. 57th St., NY 10019.

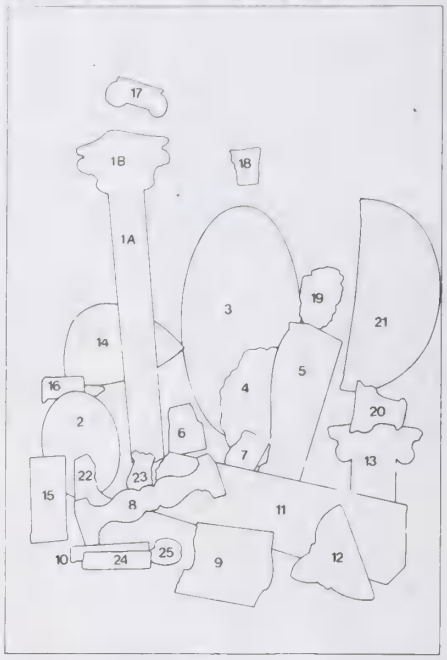
Pages 76 and 77: Elliptic **dining table** custom designed with bird's-eye maple veneer—Thomas McHugh, 758 S. 20th St., Philadelphia, PA 19130. **Place mats**—Classics (R), 564 Lexington Ave., NY 10021. *Top right:* **Ceramic dinner plate; Old Denmark flatware**—Henri Bendel (R), 10 W. 57th St., NY 10019. **Flemish silver place settings, celadon dinner plates** #[illegible]; **dessert plates** #031; **bread plates** #051; **soup bowls** #092; **lettuce leaf plates, white tea leaf dish with celadon stripe** #8/706-3-711; **Provence water goblets** #840/400 40-011; **red wine glasses** 840-400 40-031; **pair of wine decanters** #802/9/441; **glass candlestick holders** #886/20-36—Tiffany & Co. (R), Fifth Ave. & 57th St., NY 10022.

AN ENGLISH FOLLY

Pages 78 to 83: **Antiques throughout**—Charles Beresford-Clark, 558 Kings Road, London, England SW8, Contact: Vincent Dane. Phone: 589-8277.

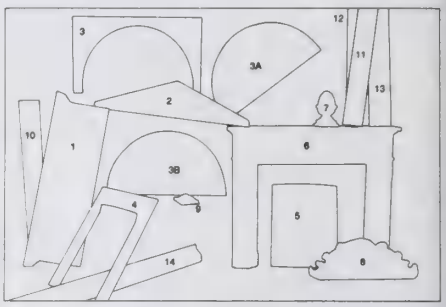
CLASSIC DETAILS

Page 84: (rendering features:)—**Fireplace frame** #719, $1,800—Architectural Paneling Inc. (T), 979 Third Ave., NY 10022. **Drawn ceiling cornice,** $10 per foot; **anthemion ceiling medallion** #307122, $225; **acanthus-1** bracket #332101, $27.50; **spool balusters** #332107 on balustrade, $45 each—Dovetail Inc. (M), PO Box 1569, 750 Suffolk St., Lowell, MA 01853-2769. **Chair rail wood molding** #5-14, 68 cents per foot; **base board wood molding** #20-22, $1.97 per foot and #4-2, 45 cents per foot; **window moldings,** Blocked casing, $6.50 per block; **wall molding over fireplace** #1-13, 45 cents per foot—San Francisco Victoriana (M) 2245 Palou Avenue, San Francisco, CA 94124. **Rosettes,** $3.50 each—The Whole Works (M), 28 West 44th St., NY 10036. **Ionic capital/pedestal** AL/804, $582—Fotia Stone (M), 57-41 59th St., Maspeth, NY 11378.



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Page 85: (1A) **Aluminum column with *(1B)* Corinthian capital,** prices vary according to size and capital, starting at $57.53 and up, shipping and handling not included—Moultrie Manufacturing Co. (M), PO Drawer 1179, Moultrie, GA 31768, (800) 841-8674. *(2)* **Ivy evolute medallion** #307117, $75; *(3)* **anthemion medallion** #307122, $225; *(4)* **eight sided anaglyph medallion** #307104, $155; *(5)* **anthemion bracket** #332100, $135; *(6)* **acanthus bracket-1** #332101, $27.50; *(7)* **acanthus bracket-2** #332102, $24.50; *(8)* **Spool baluster** #332107, $45; *(9)* **drawn cornice,** $10 per foot; *(10)* **drawn molding,** $5.50 per foot—Dovetail Inc. (M), PO Box 1569, 705 Suffolk St., Lowell, MA 01853-2769. *(11)* **Roman Doric cornice molding,** $6.37 per foot—Nostalgia Architectural Antiques (M), 307 Stiles Ave., Savannah, GA 31401. *(12)* **Melon light/bracket** BW85, $147; *(13)* **Ionic capital** AL/804, $582, *(14)* **fluted shell wall niche** AL/84C, $360—Fotia Stone (M), 57-41 59th St., Maspeth, NY 11378. *(15)* **Large bracket,** $42; *(16)* **small bracket,** $25; *(17)* **round capital,** $45; *(18)* **Corinthian capital,** $25; *(19)* **lion head,** $40; *(20)* **Ionic capital,** $65—Architectural Sculpture (M), 242 Lafayette St., NY 10012. *(21)* **Sunburst,** 37 by 19¼ inches, $106.65—Focal Point Inc. (M), 2005 Marietta Road, NW, Atlanta, GA 30318. *(22)* **Plaza bracket** 304-21, $27; *(23)* **acanthus bracket,** 304-01, $25; *(24)* **dentil ceiling cornice** 304-10, $5.25 per foot—San Francisco Victoriana (M), 2245 Palou Ave., San Francisco, CA 94124. *(25)* **Rosettes,** $3.50 each—The Whole Works (M), 28 W. 44th St., NY 10036.



Pages 86 and 87

Pages 86 and 87: **Carved historical entries:** *(1)* **Dolphin carving #2** over-door cornice, $950; *(2)* **foliate carving #1** over-door cornice, $475; *(3A)* **frame #105 with fanlight sash #101,** $975; *(3B)* **frame #105 with fanlight sash #103,** $975—Kenmore Industries Inc. (M), 44 Kilby St., Boston, MA 02109. *(4)* **Torch fireplace surround** in aluminum, $91; *(5)* **nautical fireplace cover in aluminum,** $145—Nostalgia Architectural Antiques (M), 307 Stiles Ave., Savannah, GA 31401. *(6)* **Fireplace mantel** #705, $1,850—Architectural Paneling Inc. (T), 979 Third Ave., NY 10022. *(7)* **Lead pineapple** #9668, $95—The Very Thing (R), PO Box 7427, Charlottesville, VA 22906; (800)336-4051. *(8)* **Cherub over-door plaque** #4750, $58; *(9)* **wall plaque** #4653, set of three, $35—Charles Keath Ltd. (R), 4030 Pleasantdale Road, Atlanta, GA 30340; (800) 241-1122. *(10)* **Tapestry rose crown molding** $50 per foot; *(11)* **chinar leaf baseboard,** $50 per foot—Fullmoonworks Inc. (M), 110 Greene St., #701, NY 10012. *(12)* **Braided carved wood molding** CR-420, $18 per foot; *(13)* **floral carved wood molding** CR-444, $25 per foot; *(14)* **shell carved wood molding** CR-448, $25 per foot—Raymond & Enkeboll Designs (M), 16506 Avalon Boulevard, Carson, CA 90746.

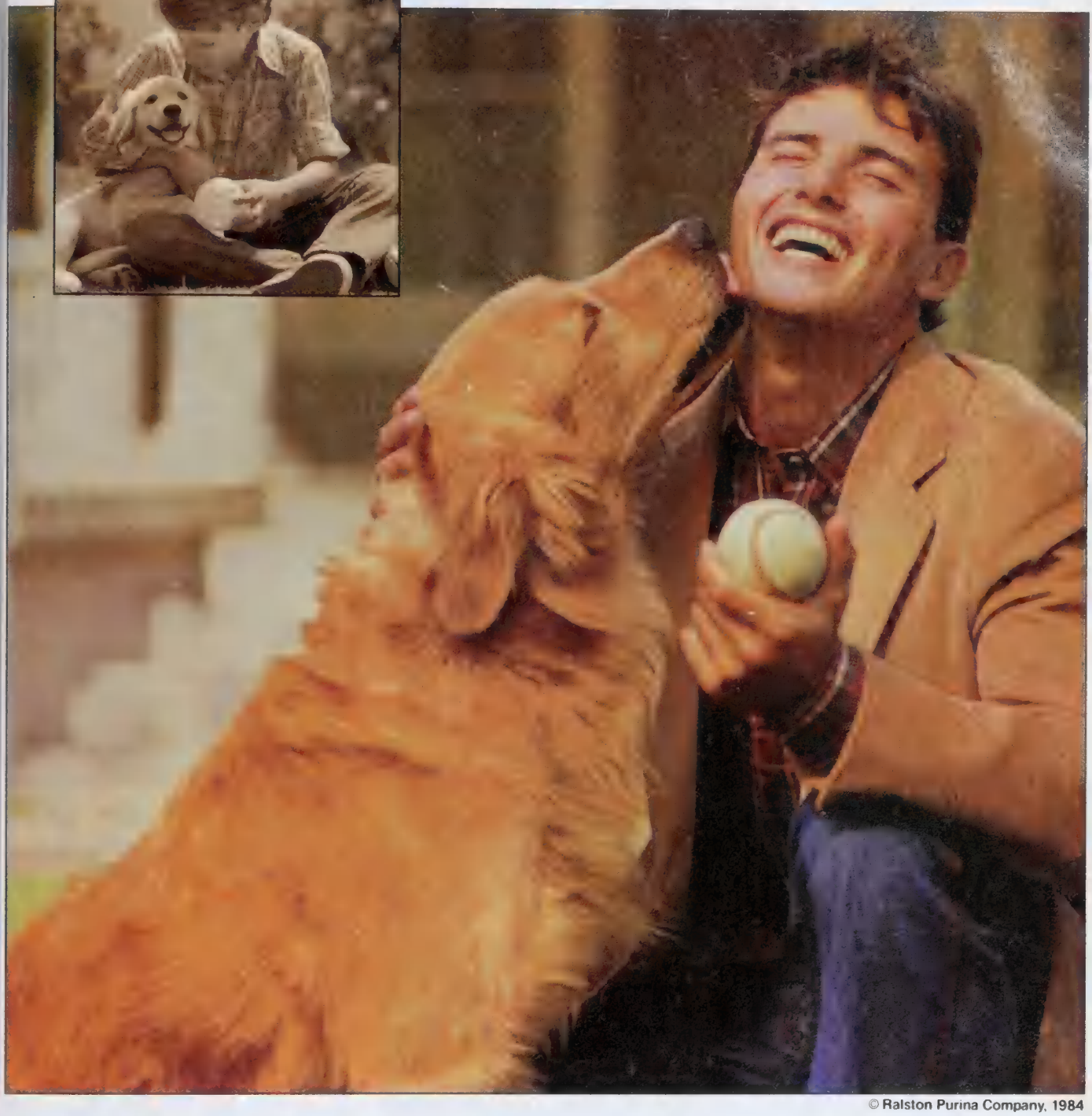
GLORIOUS WAYS OF GIVING

Pages 88 and 89: **Antique woven paisley throws; English Arts and Crafts leather screen,** c. 1890; **Biedermeier chair,** Vienna, c. 1815 pear wood, one of six; **Biedermeier chest of drawers,** southern German, c. 1825, fruitwood—Niall Smith (T, R), 344B Bleeker St., NY 10014. **Smuggler folding fishing rod** of graphite and carbon fiber; nine feet extended, plus $5 to 15 for shipping U.P.S.—Hunting World (R), 16 E. 53rd St., NY 10022. **Hunting dog pillow,** mid-19th c.; collection of similar pillows available—Trevor Potts (R), 1011 Lexington Ave., NY 10021. **Paisley pillow,** size range 11 by 14 to 20 by 26 inches, $55 to 155—Anichini Antiques (R), 7 E. 20th St., NY 10008. **Black and white checked throw,** 100 percent wool made in Scotland—Barney's (R), Chelsea Passage, 111 Seventh Ave., NY 10011. **Italian leather bag** with zip pouch and French plumber bag fittings—Folklorica (R), 89

(Continued on page 142)



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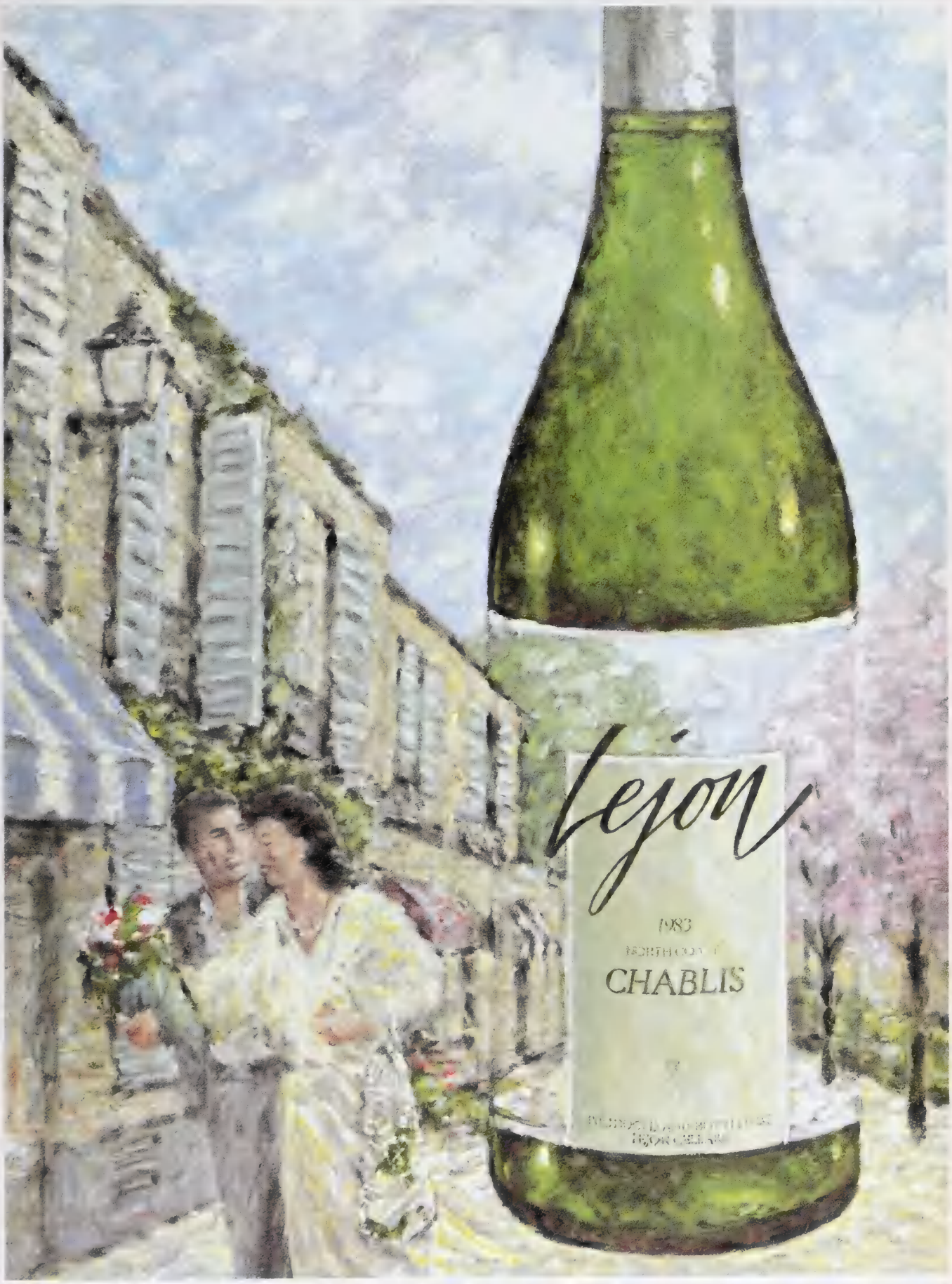
PRODUCT INFORMATION

Continued from page 140

Fifth Ave., NY 10003. **Walking stick,** part of a large collection of one-of-a-kind canes—The English Way (R), 115 E. 60th St., NY 10022. **Mirror set** #1855, plus $2.50 shipping and handling—Reflections Holding (R), 244 Fifth Ave., NY 10001. **Powder jar,** part of a collection—Cherchez (R), 864 Lexington Ave., NY 10021. **Cribbage board**—The English Way (R), 115 E. 60th St., NY 10022. **English 19th-c. magnifying glass** part of a collection—Trevor Potts (R), 1011 Lexington Ave., NY 10021. **Painted boxes**—Limited Editions (R), 253 E. 72nd St., NY 10021. **Ceramic ribbon bowl,** 4½ by 15 inches wide, tinted in various colors: teal, ivory, raspberry, black, turquoise, cobalt, opal—Terrafirma Ceramics (M), 151 W. 25th St., NY 10001; available at major department stores throughout the country: Macy's, Saks, Neiman-Marcus, I. Magnin, Bullock's, Gumps. **Pomanders**—The English Way (R), 115 E. 60th St., NY 10022. **Compote**—Bardith (R), 901 Madison Ave., NY 10021. **Juliana sachet pillow, refillable**—Creative Resources (R, MO), 24 W. 57th St., Suite 603, NY 10019. **Biscuit server,** large selection available, $190 to $225—Thaxton & Co. (R, MO), 780 Madison Ave., NY 10021. **Candle lamp,** 18th-c. reproduction, spring mechanism raises candle for even flame and light—Barney's Chelsea Passage (R), 111 Seventh Ave., NY 10011. **Handmade Zulu basket; Shuara bowl,** sizes and design vary, $34 to $65—Folklorica (R, MO), 89 Fifth Ave., NY 10003. **Wood frame**—Cherchez (R, MO), 864 Lexington Ave., NY 10021. **Ostrich leather frame**—Creative Resources (R, T), 24 W. 57th St., NY 10019. **Silver frame**—Michael Feinberg Inc. (T), 225 Fifth Ave., NY 10010. **Plaid blanket,** 100 percent wool, 52 by 72 inches—The Scottish Lion (MO), Route 16, North Conway, NH 03860, catalog available.

● *Pages 90 and 91 (left to right):* **English pine dresser,** 93½ by 80 by 23 inches deep, $4,500—Kentshire Galleries (T), United States Silver Co. Inc., 37 E. 12th St., NY 10003. **Italian pierced fruit bowl**—Mottahedeh (T), 225 Fifth Ave., NY 10010; Neiman-Marcus (R), Dallas; Lord & Taylor (R), NY; Gump's (R), San Francisco. **Doilies** by Helene Heyning—Creative Resources (R, T), 24 W. 57th St., NY 10019. **Davenport dinner plates,** similar plates also available—The English Way (R), 115 E. 60th St., NY 10022. **House-shaped ceramic creamer and sugar**—Mottahedeh (T), 225 Fifth Ave., NY 10010; Gump's (R), San Francisco; Leoparde (R), Charleston, SC. **Hand towel,** $2.50 for shipping—The Victorian Garden (R, T), 144-27 75th Road, Flushing, NY 11367. **Tray, tiles,** gray/white; pink/white—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Antikva Swedish vase**—Kosta Boda (T), 225 Fifth Ave., NY 10010. **Lindean Mills crystal bowl** signed and dated by artist—The Westminster Trading Corporations (M), PO Box 116, Milford, NH 03055 (importers from L. Mills in Scotland). **Antique English platter**—Bardith Porcelains (R), 901 Madison Ave., NY 10021. **Ceramic jam jar**—Cache-Cache (R), 758 Madison Ave., NY 10021. **Perrier-Joüet Fleur de Champagne,** 750 m. (regular), Imported by Seagram Château and Estate Wines Co., NY. **Asparagus cachepot, hand-painted creamware,** $37.50—Mottahedeh (T), 225 Fifth Ave., NY 10010; Lord & Taylor (R), NY, George Watts (R), Milwaukee, WI. **Lindean Mill wineglasses,** ruby/blue rim, green/blue rim—The Westminster Trading Corp. (M), PO Box 116, Milford, NH 03055. **Menu stand**—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Glass vase, mixture of sand and glass**—Domus Aurea (T), 979 Third Ave., 2nd Floor, NY 10022. *Middle shelf:* **Oval dish by Moustiers**—Barney's, 111 Seventh Ave., NY 10011. **Faience sugar shaker from Moustiers**—Pierre Deux (R), 870 Madison Ave., NY 10021. **Ceramic teapot,** available also in green; **Liberty cotton chintz tea cozy**—Cherchez (R, MO), 864 Lexington Ave., NY 10021. **Botanica ceramic flowerpot**—Villeroy & Boch (T), 41 Madison Ave., NY 10010. **Tureen** wtih handles and lid—Pierre Deux (R), 870 Madison Ave., NY 10021. **Garland dinner plate** #21-004, 11 inches, red, blue, green border—Pfaltzgraff (M), PO Box 1069, York, PA 17405. **Chestnut ceramic dessert dish and plate**—Mottahedeh (T), 225 Fifth Ave., NY 10010; Marshall Field's, Chicago; Lord & Taylor, NY; Frederick & Nelson, Seattle. **Oval porcelain melon**

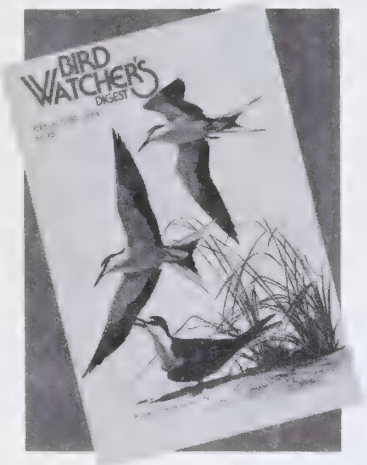
(Continued on page 144)



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PRODUCT INFORMATION

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box—Mottahedeh (T), 225 Fifth Ave., NY 10010; Neiman-Marcus (R), Dallas; Marshall Field's (R), Chicago. **Plate**—Bardith Porcelains (R), 901 Madison Ave., NY 10021. *Bottom shelf:* **Murano pink glass vase**—Domus Aurea (T), 979 Third Ave., NY 10022. **Chintz napkins** from Tablescapes, pink wallpaper stripe, green cabbage rose—Creative Resources (R, T), 24 W. 57th St., Suite 603, NY 10019 and Wolfman, Gold & Good Co. **Peach dessert plates** made in Portugal at Vista Alegre by Mottahedeh—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Decanter**—Barney's, 111 Seventh Ave., NY 10011. **Winterthur decanter**—Cache-Cache (R), 758 Madison Ave., NY 10021. **Coasters; Italian pitcher; Venetian-style** swizzle sticks—Barney's (R), 111 Seventh Ave., NY 10011. **Green Minos bowl**—Kosta Boda (T), 225 Fifth Ave., NY 10010. *Pots-de-crème* **set**—Mottahedeh (T), 225 Fifth Ave., NY 10010; Cache-Cache (R), NY, Marshall Field's, Chicago; Frederick & Nelson, Seattle. **Moustiers faience gourd,** $39; **Feraud pitcher,** St. Germaine faience—Pierre Deux (R), 870 Madison Ave., NY 10021. **Italian servers**—Barney's (R), 111 Seventh Ave., NY 10011. **Sunflower compote**—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Napkins**—Frank McIntosh at Henri Bendel (R), 10 W. 57th St., NY 10019. **Moustiers "Tree of Life" faience candelabra**—Barney's, Chelsea Passage 111 Seventh Ave., NY 10011.

●*Page 92:* **Square trellis** #0-150, 6 by 2 feet wide, unfinished only—Mill Store Products (M), PO Box 533, Dennisport, MA 02639; Fairfield Home and Garden Center (R), Route 43, Fairfield, NJ 07006. **Smith and Hawken long-handled trowel and fork**—Zona (R, MO), 484 Broome St., NY 10013. **Wood lawn/hay rake** #W111, 28-by-60-inch handle, replaceable ash teeth, head reinforced with three aluminum bows—Clappers (MO), 1125 Washington St., West Newton, MA 02165, catalog; charge orders: (617) 244-7900. **Bright blue Gardeena flower gatherer shears,** cuts flower while holding firmly, removes thorns, crushes stems, for right or left hander—Zona (R, MO), 484 Broome St., NY 10013. **Hummingbird brass faucet**—New York Botanical Garden Shop, In The Garden (R, MO), 590 Madison Ave., NY 10022. **Red-handled Felco #2 pruner** #P106, steel cutting blades with wire cutting notch—Clappers (MO), 1125 Washington St., West Newton, MA 02165, catalog; charge orders: (617) 244-7900. **Gardeena weeder**—Zona (R, MO), 484 Broome St., NY 10013. **Smith and Hawken dipper with ash T handle,** carbon manganese steel—Zona (R, MO), 484 Broome St., NY 10013. **French country terra-cotta planter** #32-56176 made in the province of Lorraine, set of two, 6¼ by 3¼ and 8¼ by 5 inches—Gardener's Eden (MO), PO Box 703, San Francisco, CA 94120-7307. **White lacquered love seat,** 77 inches—Imagineering (M), PO Box 97, Rockport, ME 04856, catalog; The Bayberry (R, MO), Montauk Highway, Amagansett, NY 11930. **Portmerion cachepots:** 4 inch, $17.75; 5 inch, $21.75; 7 inch, $33.75; 8 inch, $41.75; **English brass mister; N.Y.B.G. garden apron,** 100 percent green cotton canvas, washable, adjustable halter, two ample pockets, one size only, **goatskin gloves**—The New York Botanical Garden Shop. In The Garden (MO, R), 590 Madison Ave., NY 10022. **Nomad 600 cordless telephone**—serial #030110424—AT&T (M), available at phone centers and other retailers nationally. **Sundial** #C-104, weathered verdi-gris finish, 10-inch diameter—Clappers (MO), 1125 Washington Ave., West Newton, MA 02165; credit card orders: (617) 244-7900. ***A Place In The Country,*** gardening book by John Brookes—Thames and Hudson. **Border spade** #3259; **Border fork** #3260, 37 inches high, members $68.50 postage included; light-weight polypropylene handle wrapped around tubular aluminum-alloy core, one-piece socket and stainless steel blade, 100-year guarantee—Museum of Modern Art (MO, R), Publications Sales and Service, 11 W. 53rd St., NY 10102, catalog, $2. **Haws two-gallon galvanized watering can; large terra-cotta planter,** 24 by 8 inches deep—Zona (R, MO), 484 Broome St., NY 10013. **Cherub planter** #3952 hand cast terra-cotta colored cement, 7 by 14 by 8 inches high—Charles Keath Ltd. (MO), 4030 Pleasantdale Rd. N.E., Atlanta, GA 30304; catalog, charge orders: (800) 241-1122. **Safetee-**



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2, bright yellow rubber boots—Goldberg's Marine Supply (R), 12 W. 46th St., NY 10036; 202 Market St., Philadelphia, PA 19106.

●*Page 93:* **Needlepoint stocking kit**—Elaine Magnin Needlepoint (R, MO), 3310 Sacramento St., San Francisco, CA 94118. **Jumbo poly/cotton Christmas stocking #969/Scotty**—Brooks Graham Inc. (T), 225 Fifth Ave. Suite 312, NY 10010. **Sheep and pig on wheels,** $6.50—The Wicker Garden (R), 1318 Madison Ave., NY 10028. **Cow and horse napkin rings; large wooden dice**—Farfetched (R), 110 Fourth Ave., NY 10003. **Tops,** $.75 **bear;** $13.50 **wooden trumpets,** $5 each; car, $1.50 each—Marimekko (R), 7 W. 56th St., NY 10019. **Mug**—Cherchez (R, MO), 864 Lexington Ave., NY 10021. **Dominoes in wooden box**—F.A.O. Schwarz (R), 745 Fifth Ave., NY 10151. **Paper Zoo**—Museum Store, Museum of Modern Art (R, MO), 11 W. 53rd St., NY 10019. **Cow with milk pail**—The Acorn Mill (R, MO), 1004 California Rd., Quakertown, PA 18951. **Brittania tin soldiers,** boxes of six, $32; **Foot Panoply knights,** boxes of six, $90; $15 each—The Soldier Shop Inc. (R), 1222 Madison Ave., NY 10128. **Marbles,** small bag with 50, $3.75; large bag with 80, $4.75—Dick Schnacke's Mountain Craft Shop Inc. (R, MO), American Ridge Road, Rte. 1, New Martinsville, WV 26155. **Mexican ceramic cow puppet,** $6—Tianguis Folk Art (R), 284 Columbus Ave., NY 10023.

COOKIES

●*Pages 99 to 101:* **Tin cookie cutters:** goose, $10; cat, $8; elephant, $12; squirrel, $10; teapot, $10; camel, $10; horse, $12; house, $10 and more; also available in copper, $2 extra—Americana Tinware (MO), 1771 Old Brook Road, Charlottesville, VA 22901, catalog. **Large copper cookie cutters,** $17 to 23—Entertaining Ideas (MO), 48 South Turkey Hill Road, Westport, CT 06880. **Custom-made cookie cutter designs available**—Naiad and Walter Einsel (R), 26 South Morningside Drive, Westport, CT 06880. **Hand-woven rag rugs,** custom work available—Kathy Evans, weaver (R), 6 Grant St., Old Greenwich, CT 06870. **Blue and white spattered paper-covered heart boxes,** $12, $8, $6 each according to size—Dapy (R), 431 W. Broadway, NY 10012. **Small galvanized bucket, small white basket, miniature bushel basket** (all holding cookies)—Wolfman, Gold and Good Co. (R), 484 Broome St., NY 10013. **Trug basket**—Cherchez (R), 484 Broome St., NY 10021. **Nest of palewood Shaker boxes**—Pottery Barn (R), 231 Tenth Ave., NY 10011.

●*Pages 102 and 103:* **Brass and wood nutcracker,** c. 1875—James II Galleries Ltd. (R), 15 E. 57th St., NY 10022.

ENTERTAINING PLUS

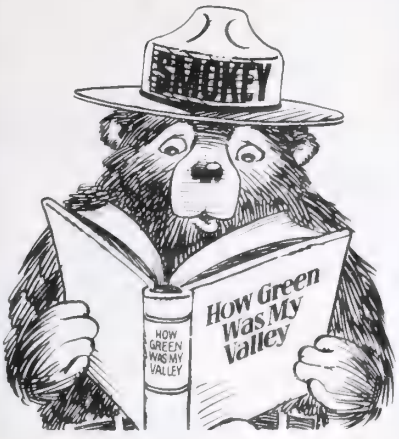
●*Page 104:* **Glass mug with lemon**—Third Avenue Bazaar, 1362 Third Ave., NY, 10021 $1.89. **Glass mug with cinnamon stick**—Wolfman, Gold & Good Co., 484 Broome St., NY, $6.75. **Glass cup and saucer**—Ad Hoc Housewares, 842 Lexington Ave., NYC, $3. **Glass mug with chocolate**—Third Avenue Bazaar, 1362 Third Ave., NY, 10021 $1.89.

WINE & GOOD SPIRITS

●*Page 106:* **Silver tray and glassware**—The Gorham Co. (M), 333 Adelaide Ave., Providence, RI 02907.

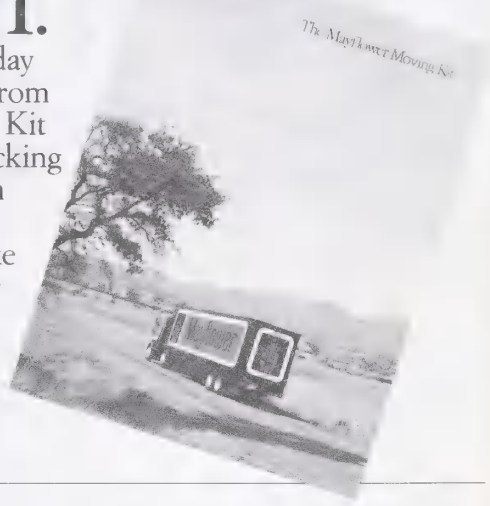
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●*Page 108:* **Cushion-Aire baking sheet**—REMA Bakeware (M), 625 E. North St., Salina, KN 67401. *Chocolate News* **newsletter**—Chocolate News, PO Box 1745, NY 10150. ■



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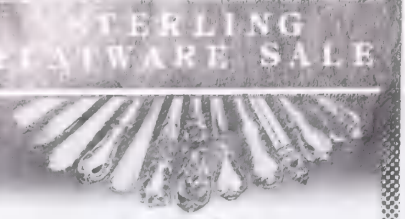
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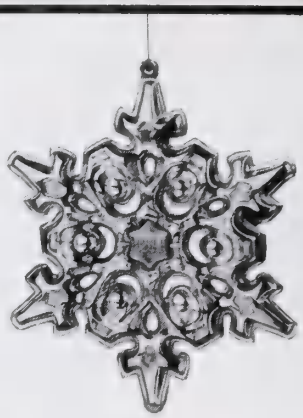
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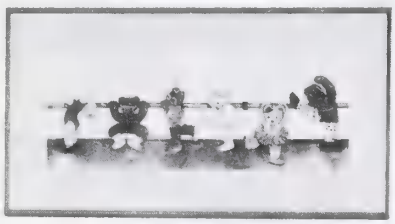


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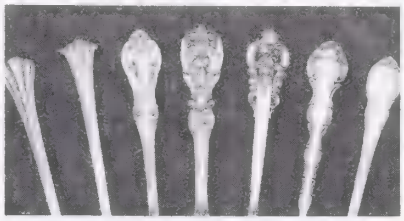


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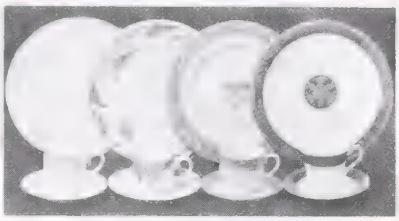
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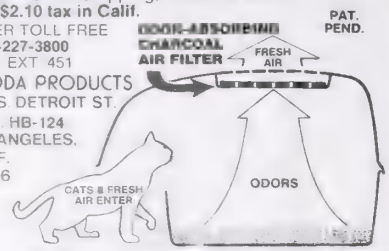
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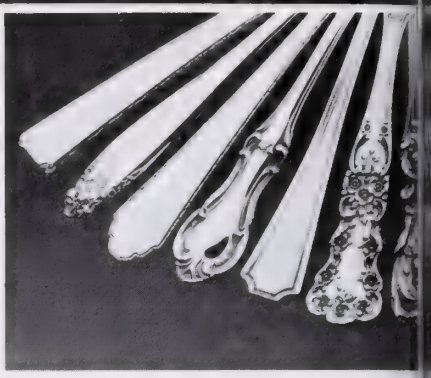
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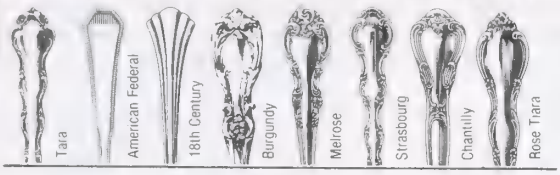


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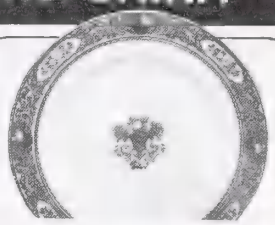
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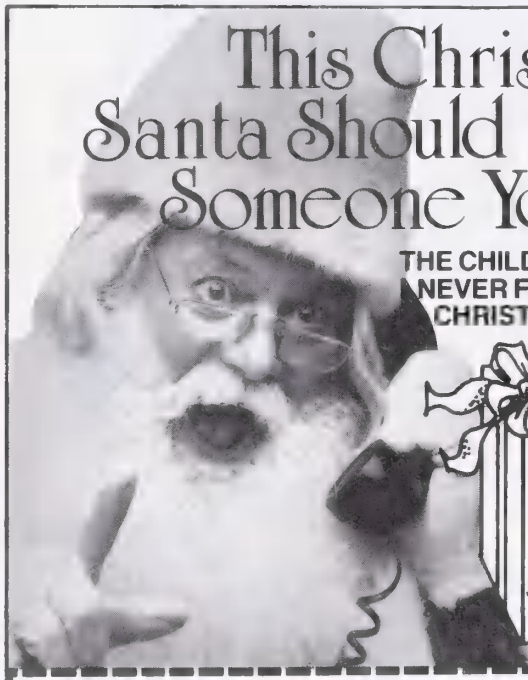
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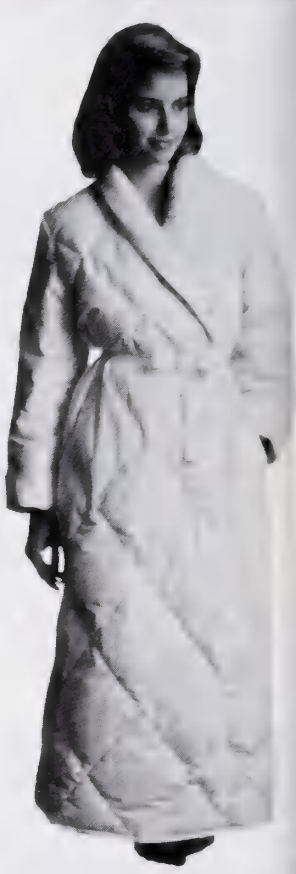
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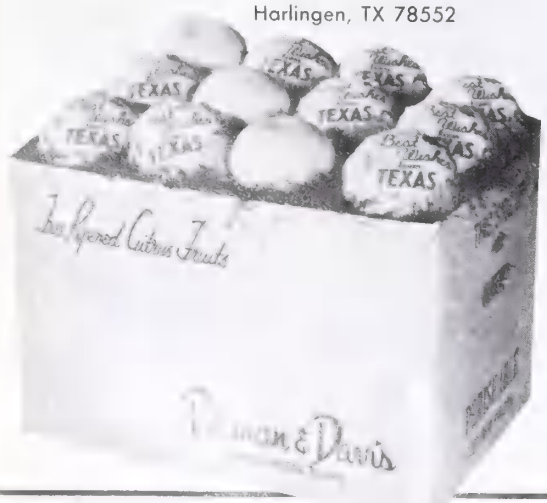
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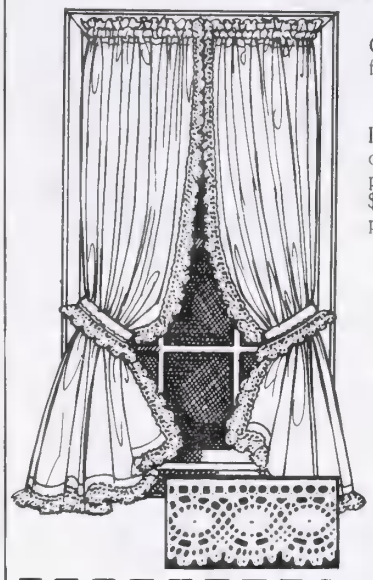


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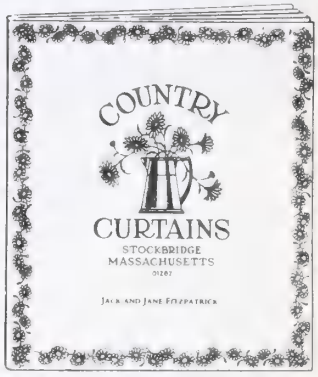
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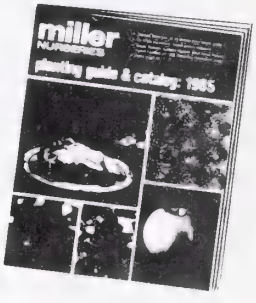


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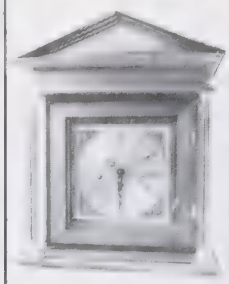
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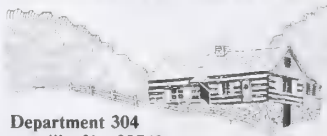
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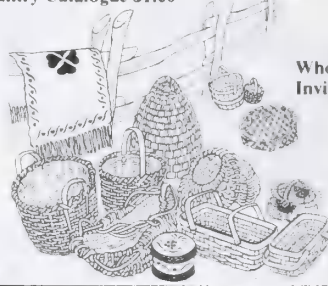
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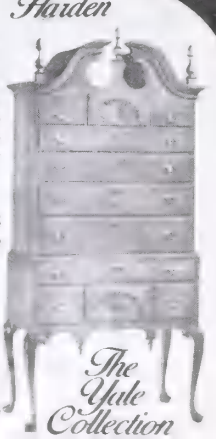
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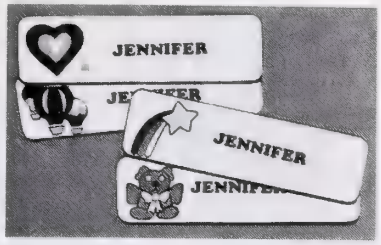
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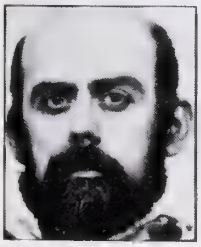
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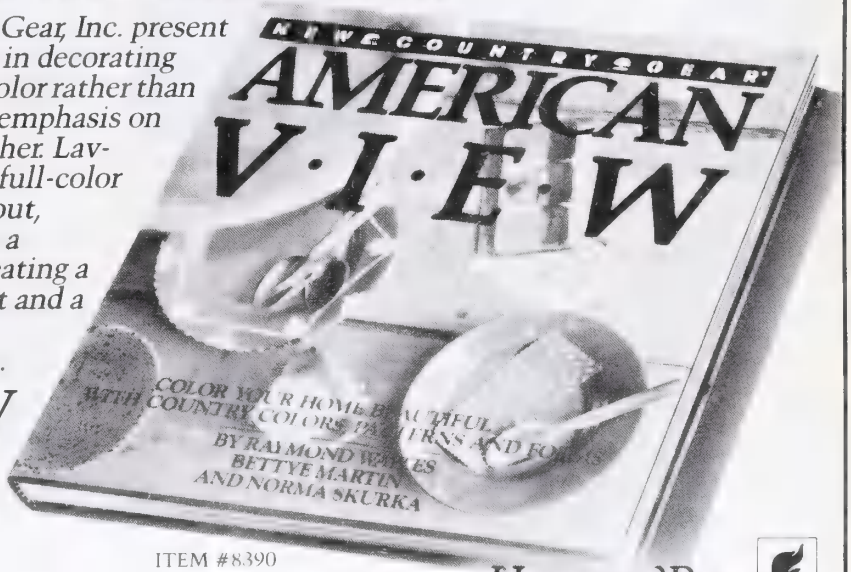
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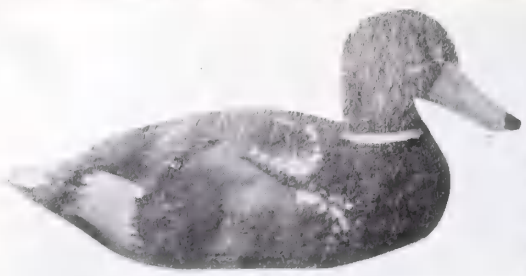
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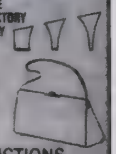
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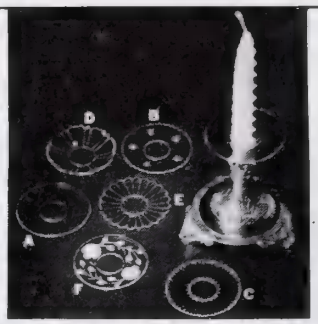
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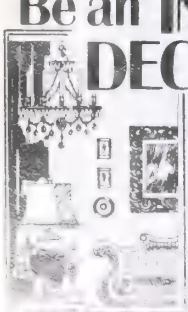
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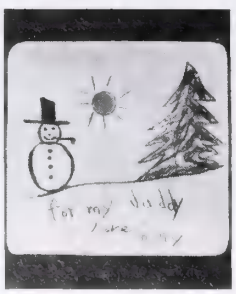
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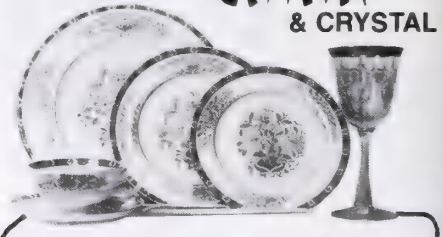
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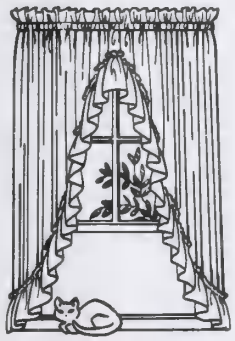
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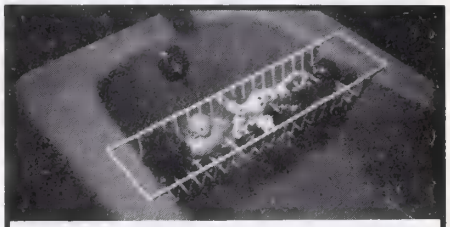
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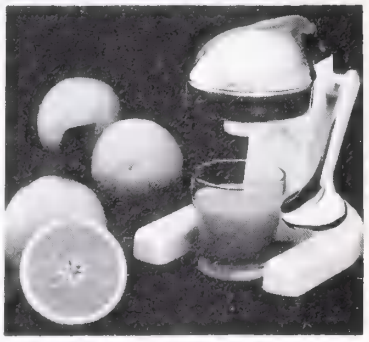
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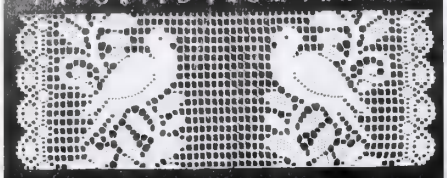
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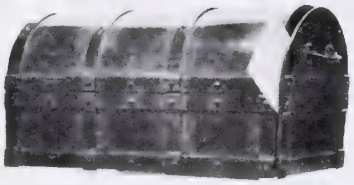


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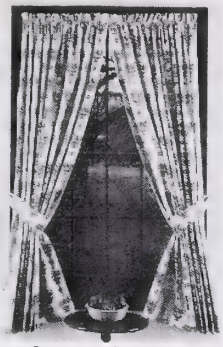
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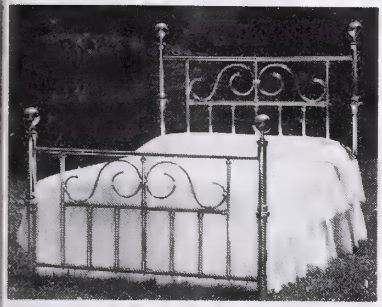
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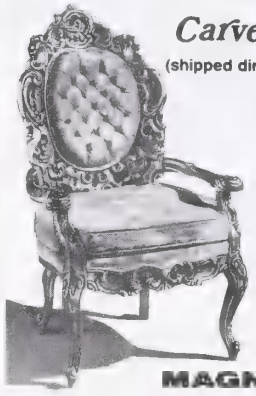
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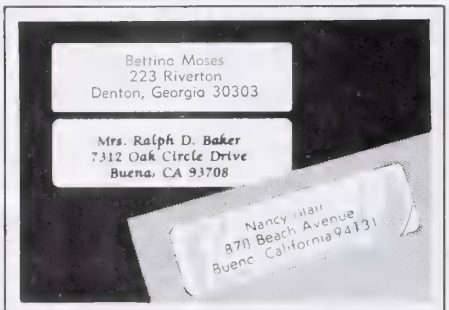
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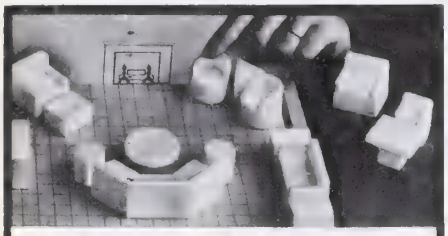
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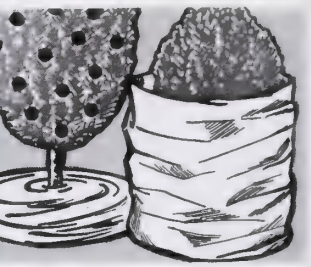
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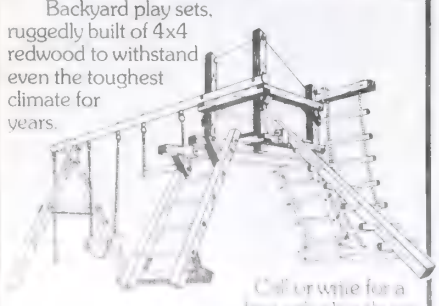
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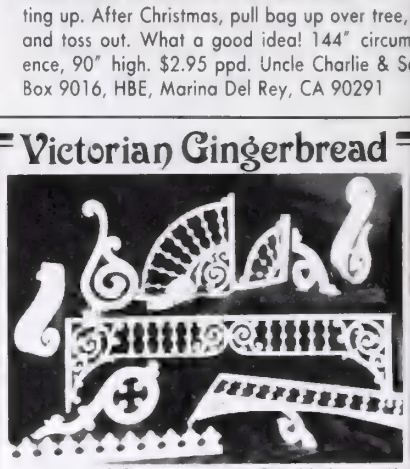
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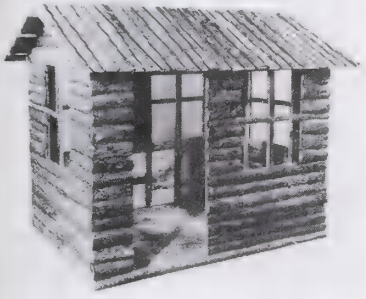
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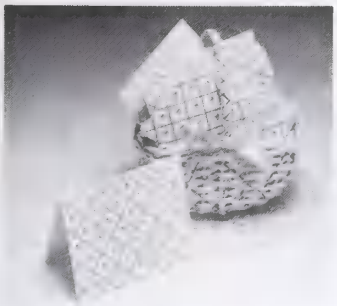
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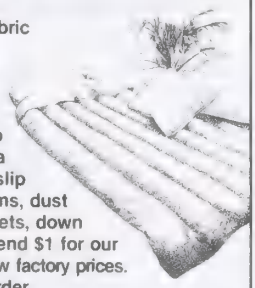
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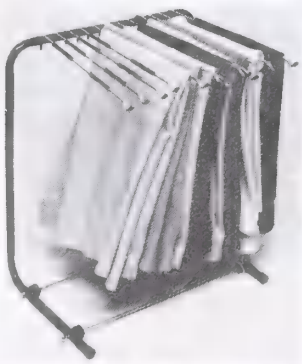
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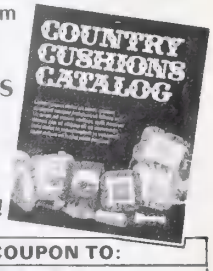
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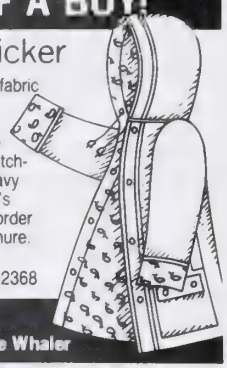
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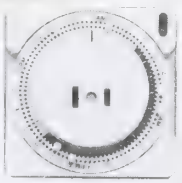


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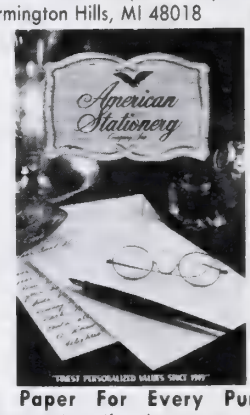
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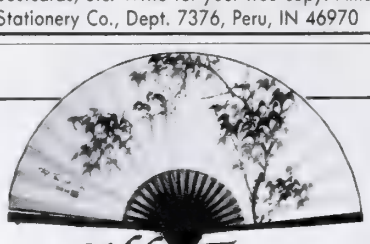
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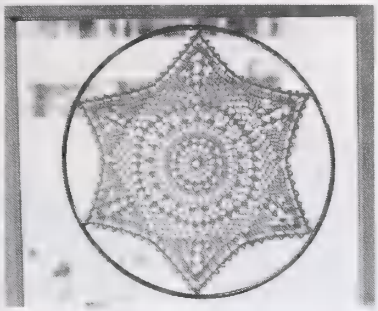


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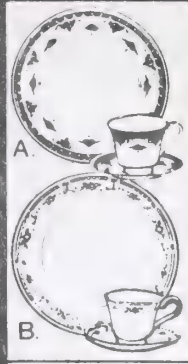


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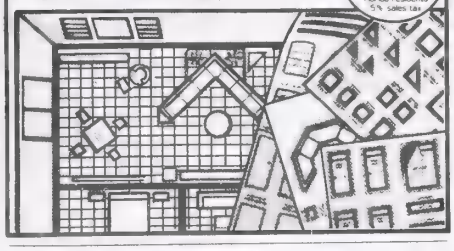
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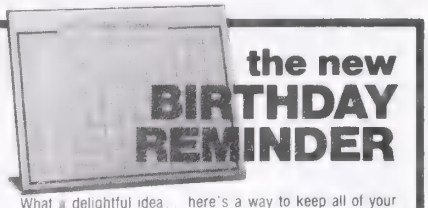




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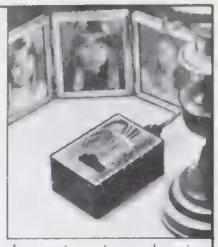
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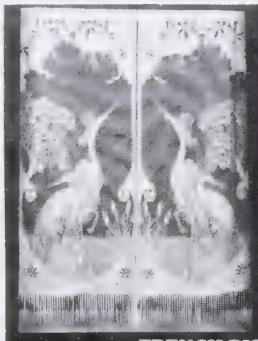


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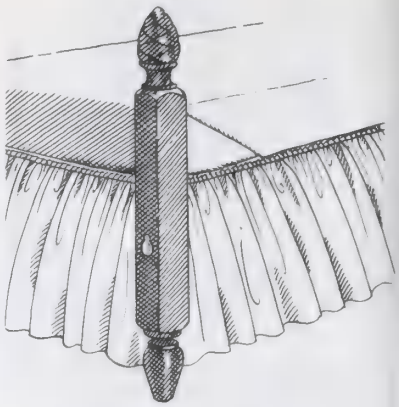
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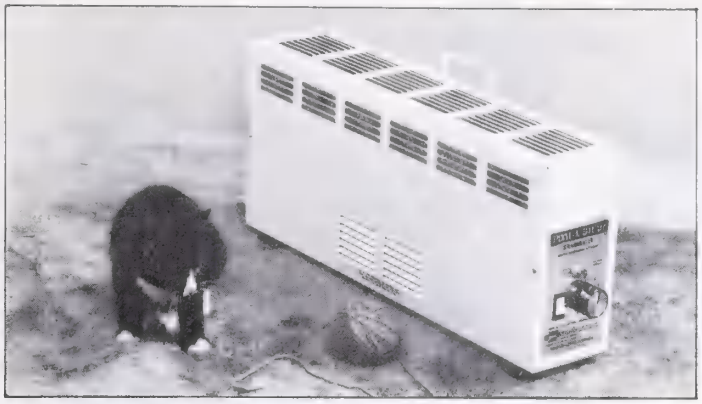
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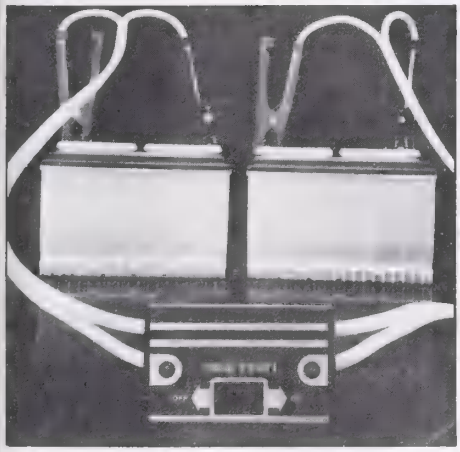
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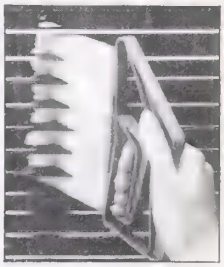
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BREUNERS, Campbell, Daly City, Fremont, Fresno, Modesto, Pleasant Hills, Richmond, Sacramento, San Carlos, Santa Rosa, Stockton, Vallejo
BULLOCK'S, Los Angeles and branches
GOLDEEN'S HOME FURNISHINGS, San Jose
V.J. LLOYD FURNITURE, San Diego, CA
MACY'S, San Francisco and other CA locations
RUBENSTEIN'S FURNITURE GALLERIES, Sacramento

COLORADO
HOWARD LORTON GALLERIES, Denver, Colorado Springs

CONNECTICUT
G. FOX & CO., Hartford, Enfield, Westfarms, Trumbull, Meriden, Naugatuck; Holyoke, MA; Midland, RI
WAYSIDE FURNITURE, Milford

DISTRICT OF COLUMBIA
WOODWARD & LOTHROP, Washington, DC

FLORIDA
BURDINE'S, Miami and 21 FL locations
KANE FURNITURE, St. Petersburg, Tampa, Clearwater, New Port Richey, Fort Meyers

GEORGIA
DAVISON'S, Atlanta and branches

ILLINOIS
MARSHALL FIELD & CO., Chicago and branches

INDIANA
KITTLE'S HOME FURNISHINGS, Indianapolis, Castleton, Greenwood, Bloomington, Anderson, Lafayette
TILLES, Munster

KENTUCKY
STEWART DRY GOODS, Louisville, Lexington; Evansville, IN.
STRASSEL CO., Louisville
SUFF'S FURNITURE AND ORIENTAL RUGS, Georgetown

LOUISIANA
D.H. HOLMES, New Orleans, Lakeside, Oakwood, Baton Rouge
HURWITZ-MINTZ, New Orleans
KORNMEYER'S, Baton Rouge

MARYLAND
SHAIVITZ, Baltimore, Towson, Annapolis

MASSACHUSETTS
JORDAN MARSH, Boston and branches
ALLEN FURNITURE, Needham Heights

MICHIGAN
J.L. HUDSON, Detroit & branches in MI, OH & IN
KLINGMAN FURNITURE CO., Grand Rapids

MINNESOTA
GABBERT'S, Minneapolis and Dallas

MISSISSIPPI
D. H. HOLMES, Jackson

MISSOURI
EDWARD KEITH INTERIORS, Springfield
RUST & MARTIN, Cape Giradeau, Columbia
STIX, BAER & FULLER, St. Louis and branches in MO, KS & IL

NEBRASKA
BRANDEIS, Omaha, Lincoln, Grand Island; Des Moines, Council Bluffs, IA

NEVADA
BREUNERS, Reno, Las Vegas

NEW JERSEY
BAMBERGER'S, Newark and branches
HUFFMAN-KOOS, Hackensack and other NJ locations

NEW MEXICO
AMERICAN FURNITURE, Albuquerque

NEW YORK
B. ALTMAN & CO., New York and branches
BAYLES, Rochester
CLASSIC GALLERIES, Huntington
GEORGETOWN MANOR, Farmingdale, Lake Grove, Westbury, West Hempstead
J.H. HARVEY, White Plains
LORD & TAYLOR, New York
MACY'S, New York and branches
SIBLEY'S, Rochester, Buffalo, Syracuse
WELLMAN BROS., Jamestown

NORTH CAROLINA
COLONIAL FURNITURE SHOPS, INC., Winston-Salem
COLONY FURNITURE SHOP, Charlotte
THE COUNTRY SHOP, Hickory
WAYSIDE FURNITURE, Raleigh

NORTH DAKOTA
LARSON'S, Grand Forks
VOELLER'S FURNITURE CITY, Minot

OHIO
CLOSSON'S, Cincinnati
GLICK'S, Columbus, Newark, Chilicothe
HIGBEE'S, Cleveland and branches
LAZARUS, Columbus and branches
SHILLITO RIKES, Cincinnati and branches in OH & KY
STROUSS, Youngstown, Eastwood, Sothern Park; Sharon, PA
THURIN'S, Canton

OREGON
MEIER & FRANK, Portland, Lloyd Center, Salem, Eugene, Springfield
RUBENSTEIN'S, Eugene, Salem, Albany

PENNSYLVANIA
HESS'S, Allentown and branches in PA, MO & NY
JOSEPH HORNE CO., Pittsburgh and branches
JONN'S CONTEMPORARY FURNITURE, Montgomeryville
JONN'S ETHAN ALLEN, Montgomeryville, Paoli, Southampton
MANOVERS, Penns Park
O'NEILL & BISHOP, Haverford
CARL N. RIST, New Britain
SCHOEN'S, Allentol
STRAWBRIDGE & CLOTHIER, Philade and branches in PA and NJ
WILLSON'S, Sharon

SOUTH CAROLIN
STUCKY BROTHER HART, Spartenburg Beauford

TENNESSEE
FOWLER BROS., Chattanooga
LAW'S, Maryville
MILLER'S, Knoxville Chattanooga, Kingsport
SPRINTZ FURNITUR Nashville

TEXAS
ELLISONS, Fort Wo
JOSKE'S, Houston, Gate, Town & Cou Lake Jackson, Post
REINHART'S, El Pa
SANGER-HARRIS, Fort Worth
STOWERS, San Ant North Star
SUNILAND, Houstol

UTAH
CRAWFORD & DAY Salt Lake City
Z.C.M.I., Salt Lake Cottonwood, Ogden Pocatello, ID

VIRGINIA
MILLER & RHOADS Richmond
WILLIS WAYSIDE, Virginia Beach

WASHINGTON
FREDERICK & NELS Seattle and branche WA and OR

WEST VIRGINIA
STONE & THOMAS Wheeling

WISCONSIN
BOSTON STORE, Milwaukee and brar
KUNZELMANN-ESS Milwaukee
PORTER'S, Racine